ERIC JOHNSON

GUITAR TRANSCRIPTIONS





VICTORY • BRISTOL SHORE • ZAP • SOULFUL TERRAIN

DESERT ROSE • RIGHTEOUS • EAST WES • TRADEMARK

NOTHING CAN KEEP ME FROM YOU • CLIFFS OF DOVER

SONG FOR GEORGE • STEVE'S BOOGIE

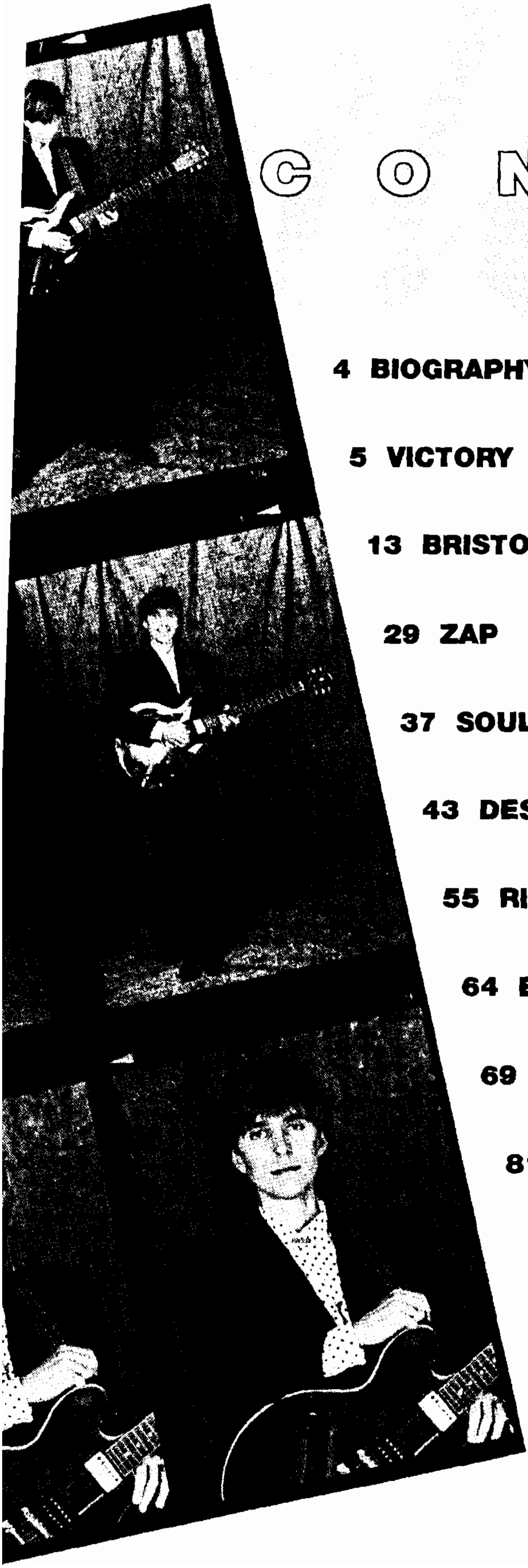
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CONTENTS

Very few post-Hendrix guitarists have conjured 6-string magic as well as Eric Johnson. There's no hint of anger, angst, or sloppiness in any of his playing; instead, each note, each phrase shines like a perfect polished gem. Joyous celebrations, his solos somehow seem to grow more magnificent with each listening.

Even in the dim reaches of his unsigned past, Eric was being lauded by famous players such as Johnny Winter, Billy Gibbons, and Steve Morse; Jeff Baxter went so far as to liken him to "a Jimi Hendrix who had gone on to study with Howard Roberts for eight years!" Despite the accolades, Johnson labored in relative obscurity in Austin, Texas, until the 1986 release of *Tones*. His goal was music that entertains and heals, and his playing was almost beyond belief, marrying deep emotion with mind-boggling technical finesse. The album's collage of guitar sounds ranged from purest-of-pure Strat to Hendrix-approved psychedelia, and won Johnson that year's *Guitar Player Magazine* Readers Poll award for Best New Talent.

Eric spent nearly two years producing his 1990 follow-up, *Ah Via Musicom,* but the wait was worth it. Full of fire and swirling thunder, it's an artistic triumph, as powerful a statement for Eric Johnson as *Electric Ladyland* was for Jimi Hendrix. Johnson's obsessed with tone, and it shows in every facet of his playing.

—Jas Obrecht
Guitar Player Magazine

"Eric Johnson is great. I can't say enough good stuff about him. He's definitely one of the most sophisticated guitarists to come out of Texas."

—Johnny Winter

"Eric Johnson has the most beautiful tone all the way around. It's very, very masculine, and round and warm and dark. Even though he's from Texas, he doesn't have that gunslinger mentality of 'I'm going to kick your butt with my gun.' He is very pure. You can see it in his eyes: 'Okay, I got my tone and my vision, and that's good enough. The Lord will provide the rest.' He has a beautiful soul."

—Carlos Santana

"Eric is a wonderful cat and an honest human being. He has always been one of my favorite people in the world, as well as one of my favorite guitar players. The guy has done more *trying* to be the best that he can be than anybody I've ever seen. Just listen to him and learn."

—Stevie Ray Vaughan

"Eric's extremely expressive. Not only does he have a lot of flash, but he also finesses these amazing, complex lines with very intricate fingerings. He creates great rhythm parts and has fabulous tones."
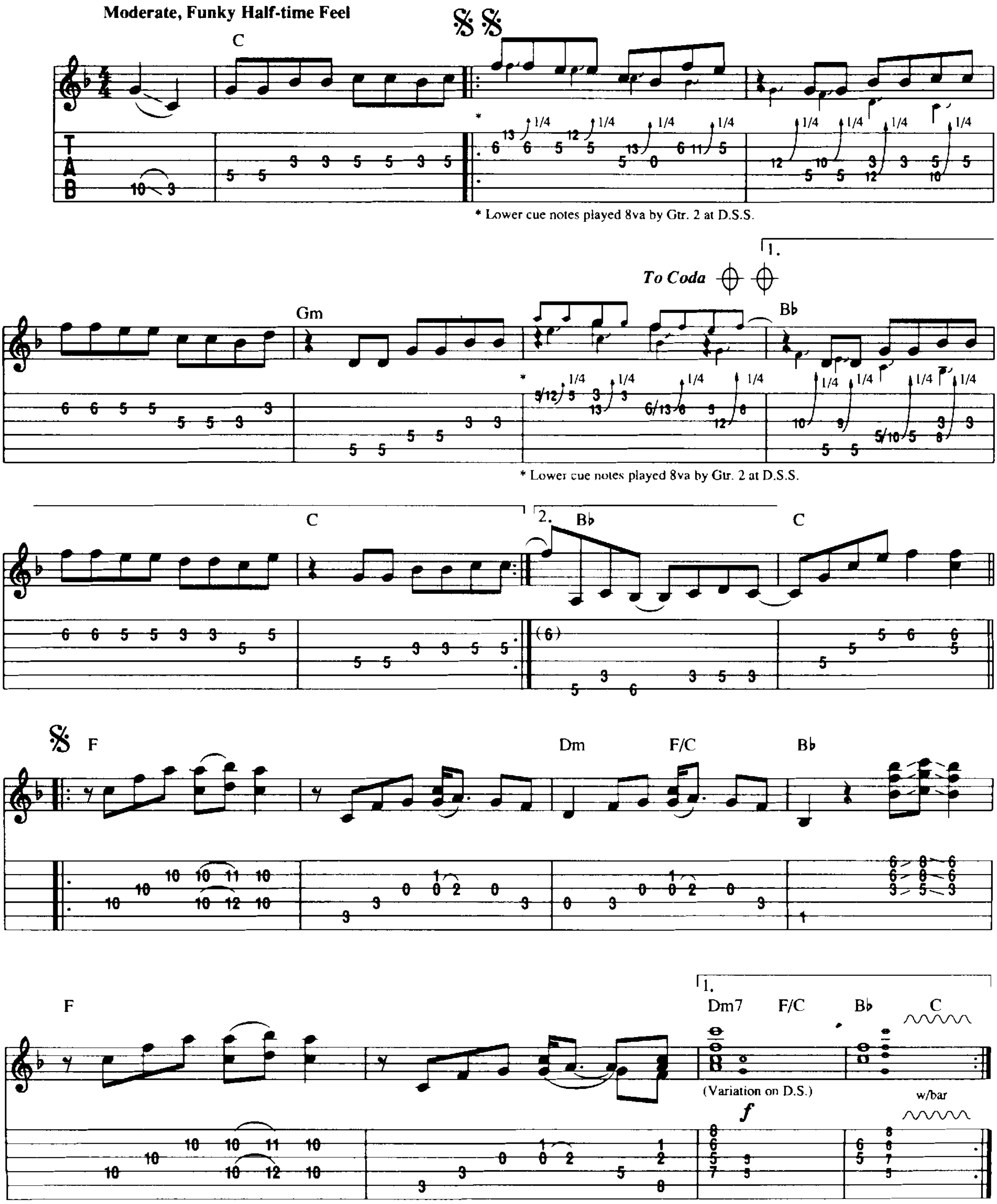
—Steve Morse
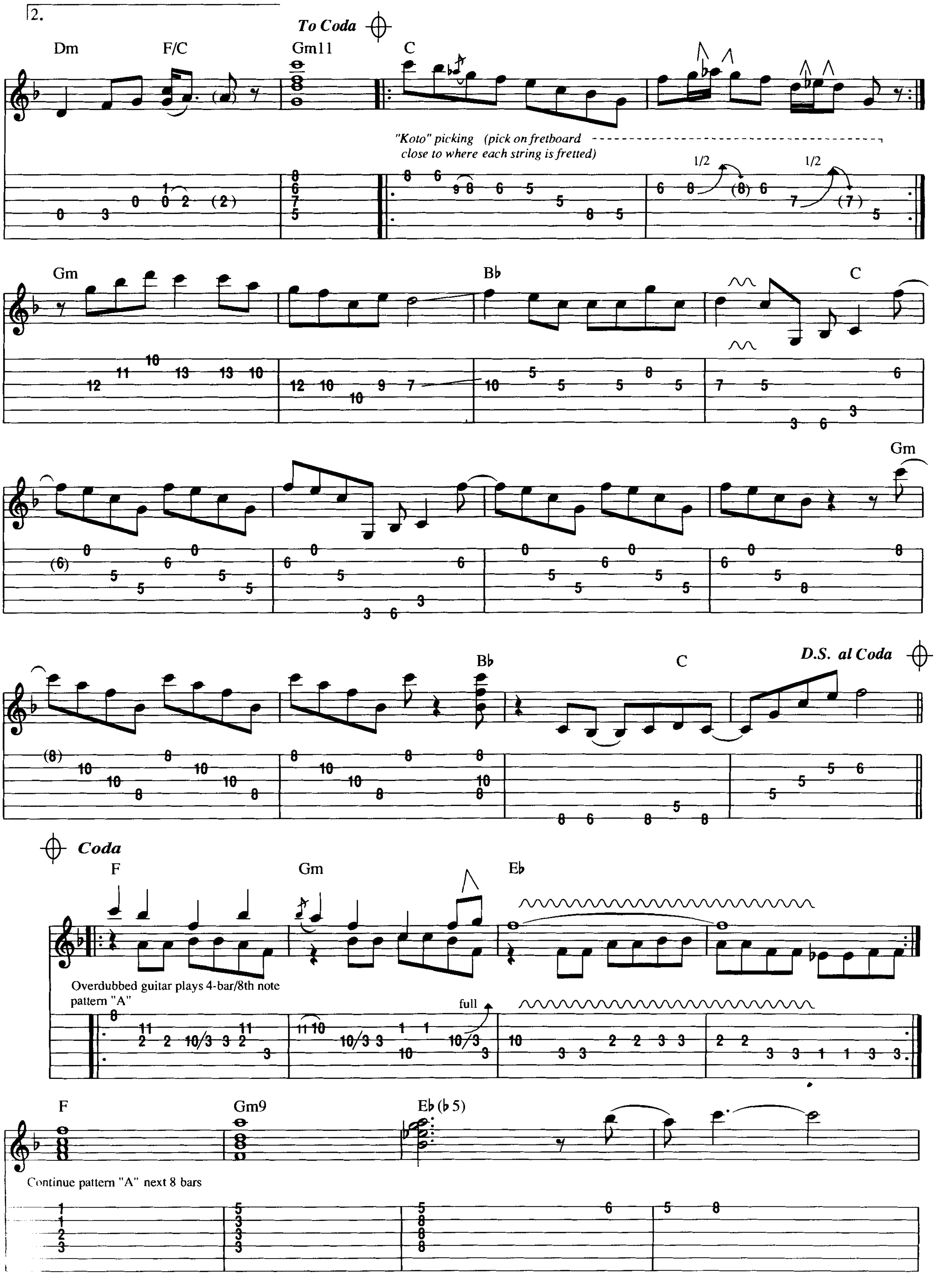
"Eric Johnson? Damn, that guy can play!"
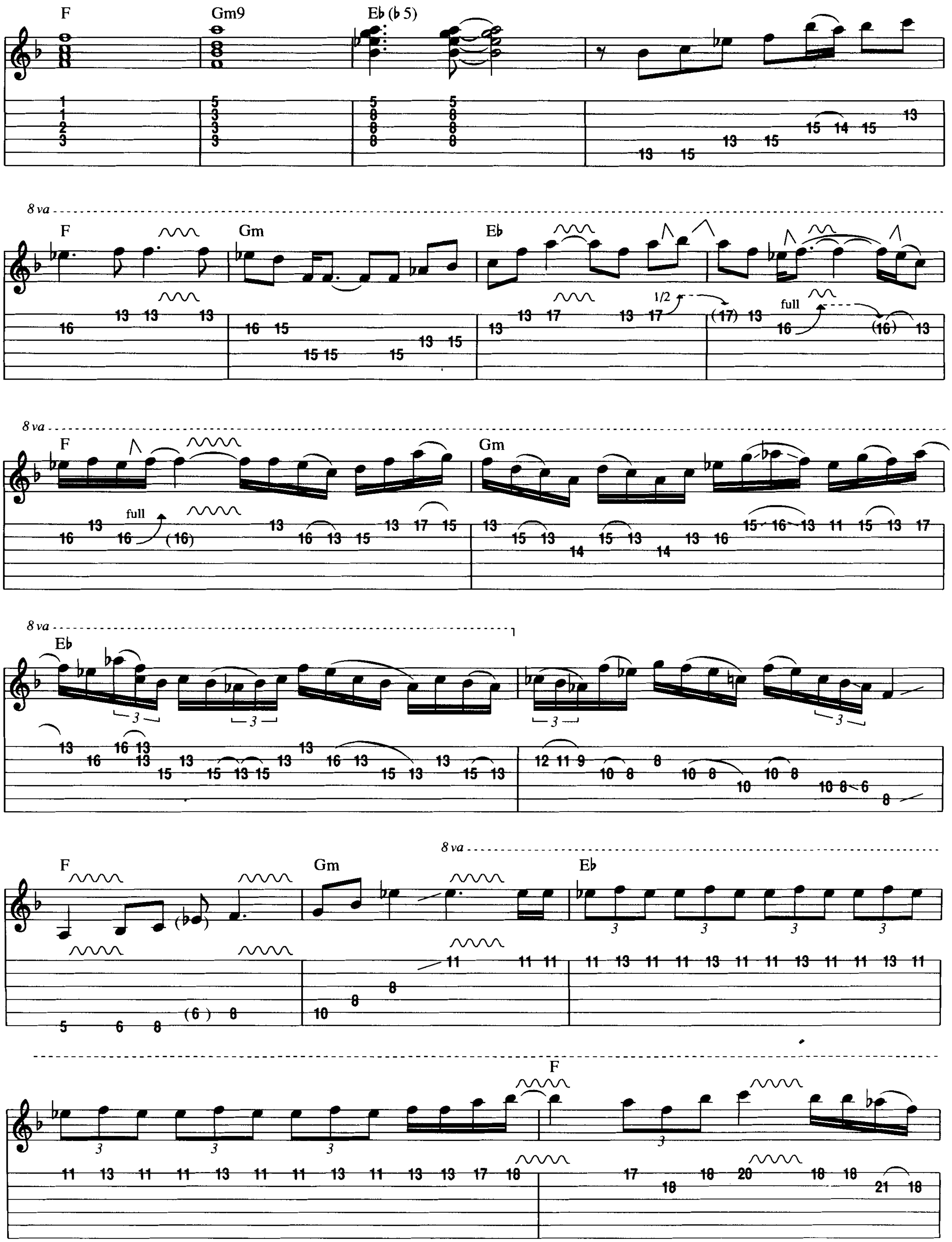
—Billy Gibbons
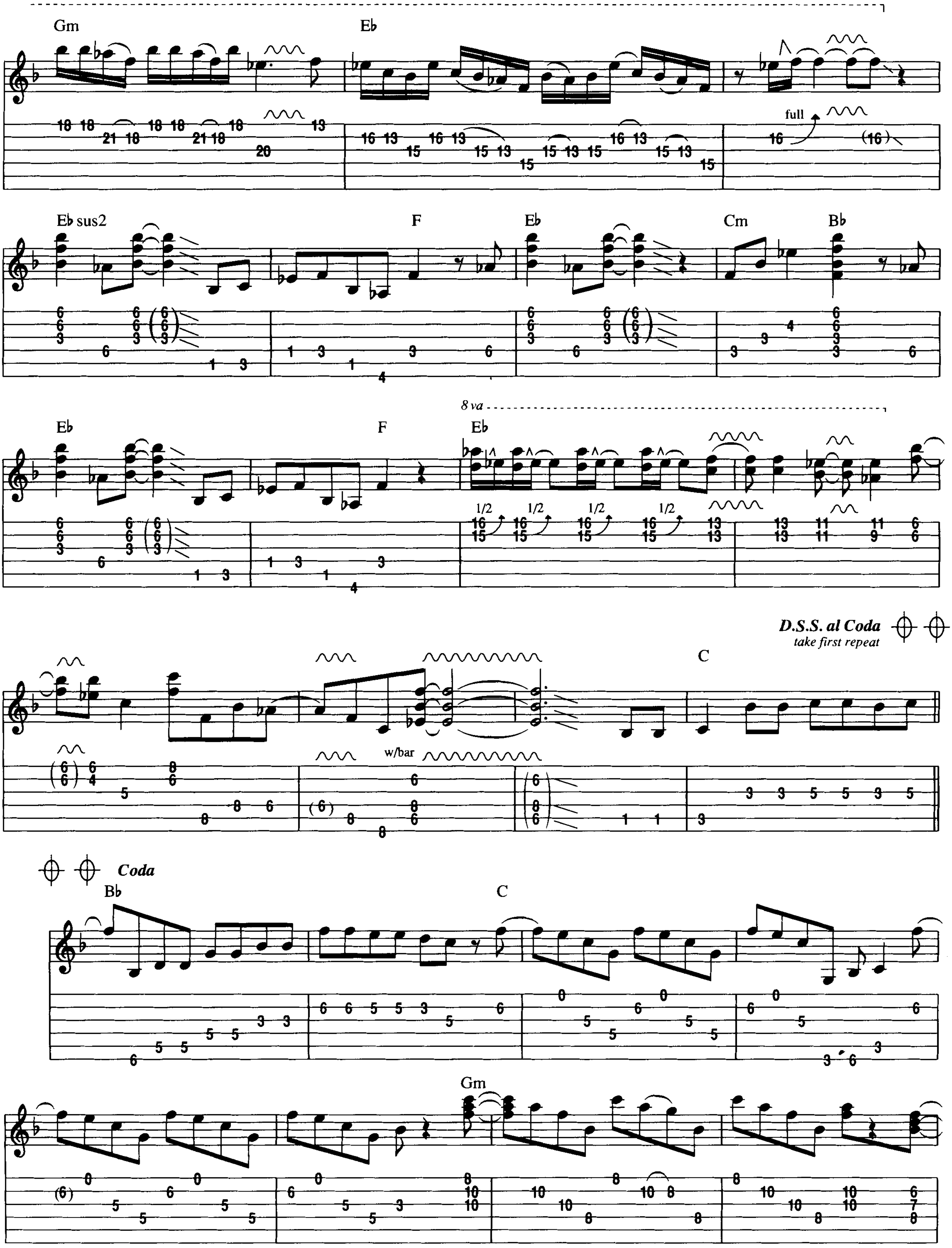
Victory
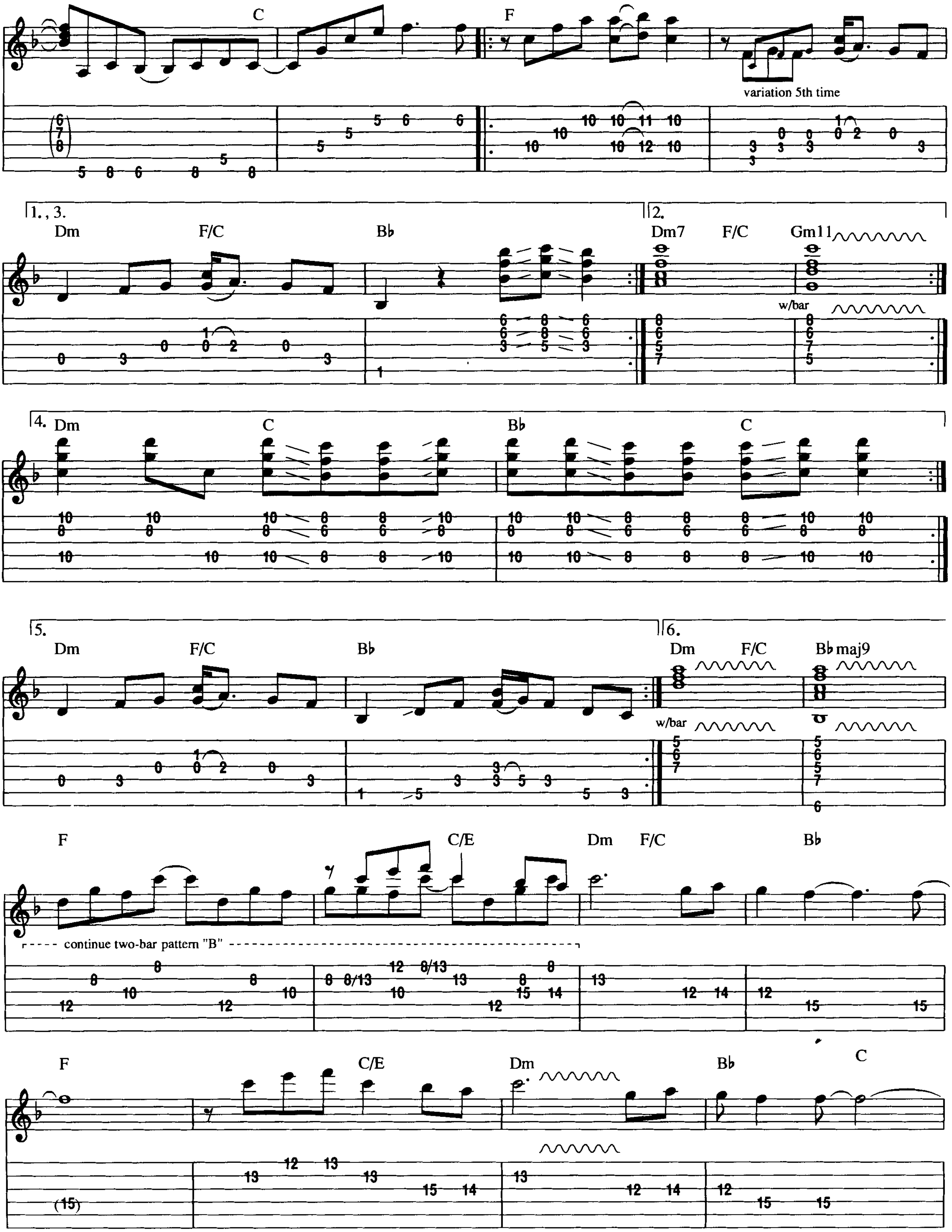
By Eric Johnson, Roscoe Beck and Tommy Taylor
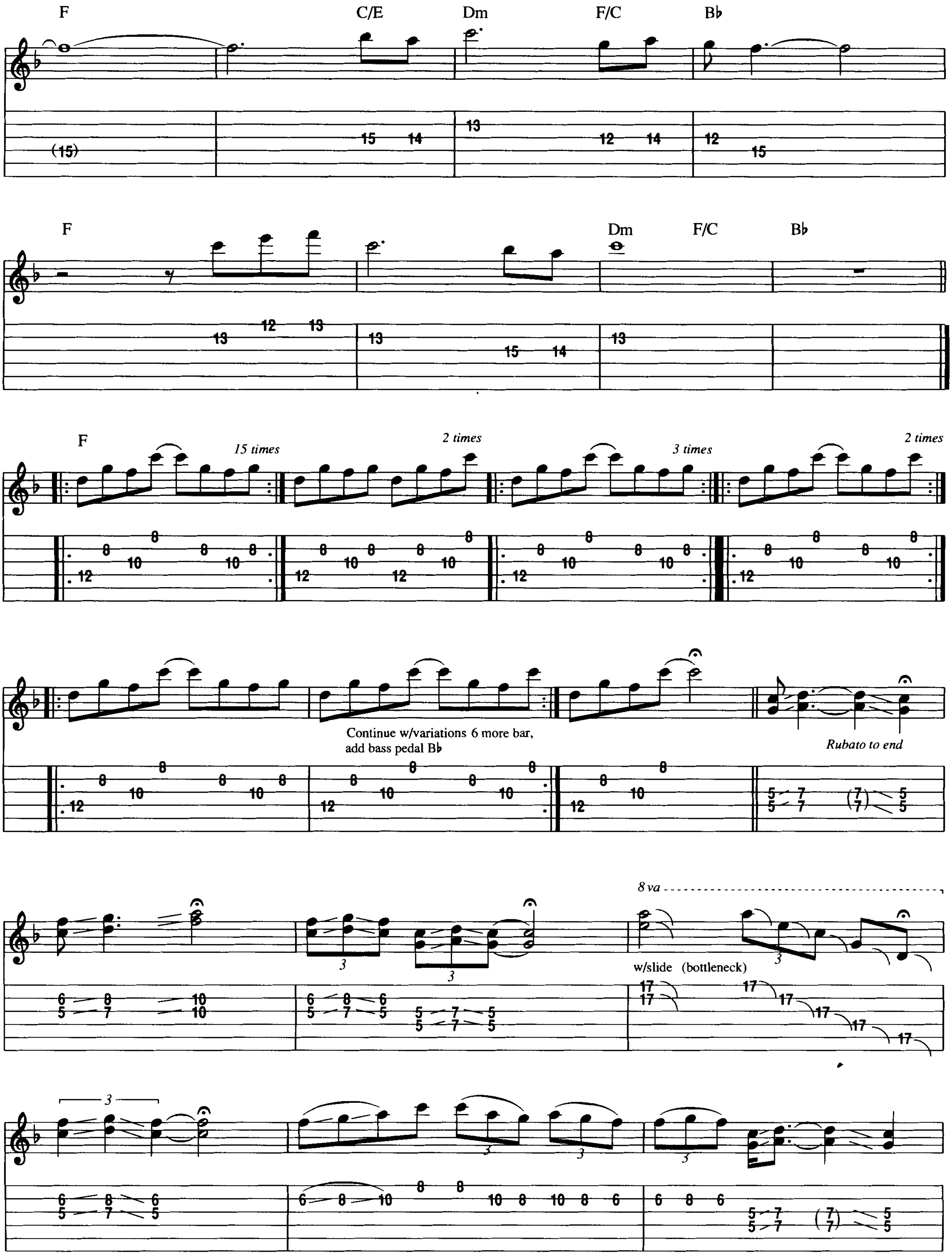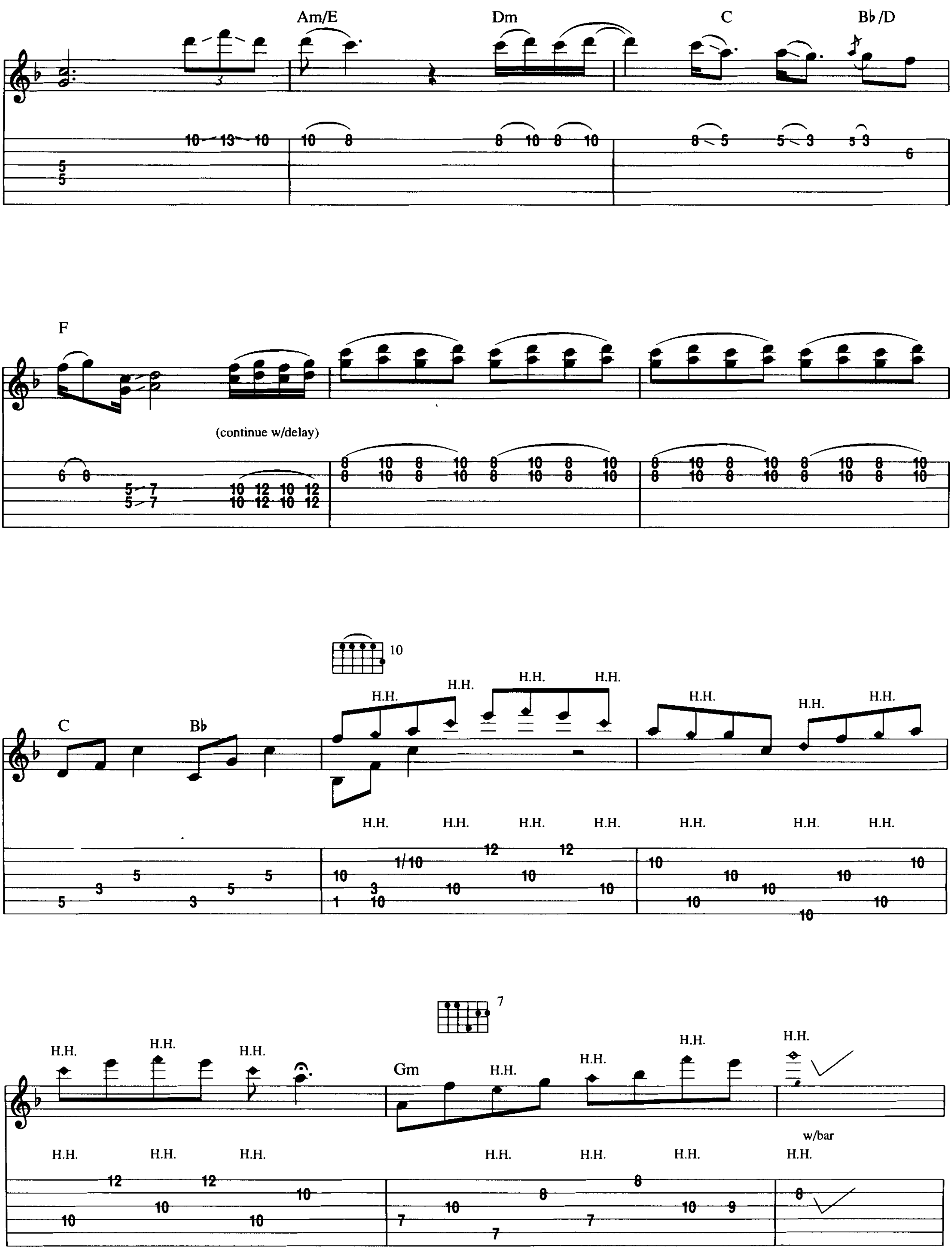



2.
To Coda
Dm F/C Gm11 C
"Koto" picking (pick on fretboard close to where each string is fretted)
1/2
1/2
Gm Bb C
Gm
Bb C D.S. al Coda
Coda
F Gm Eb
Overdubbed guitar plays 4-bar/8th note pattern "A"
full
F Gm9 Eb(b5)
Continue pattern "A" next 8 bars
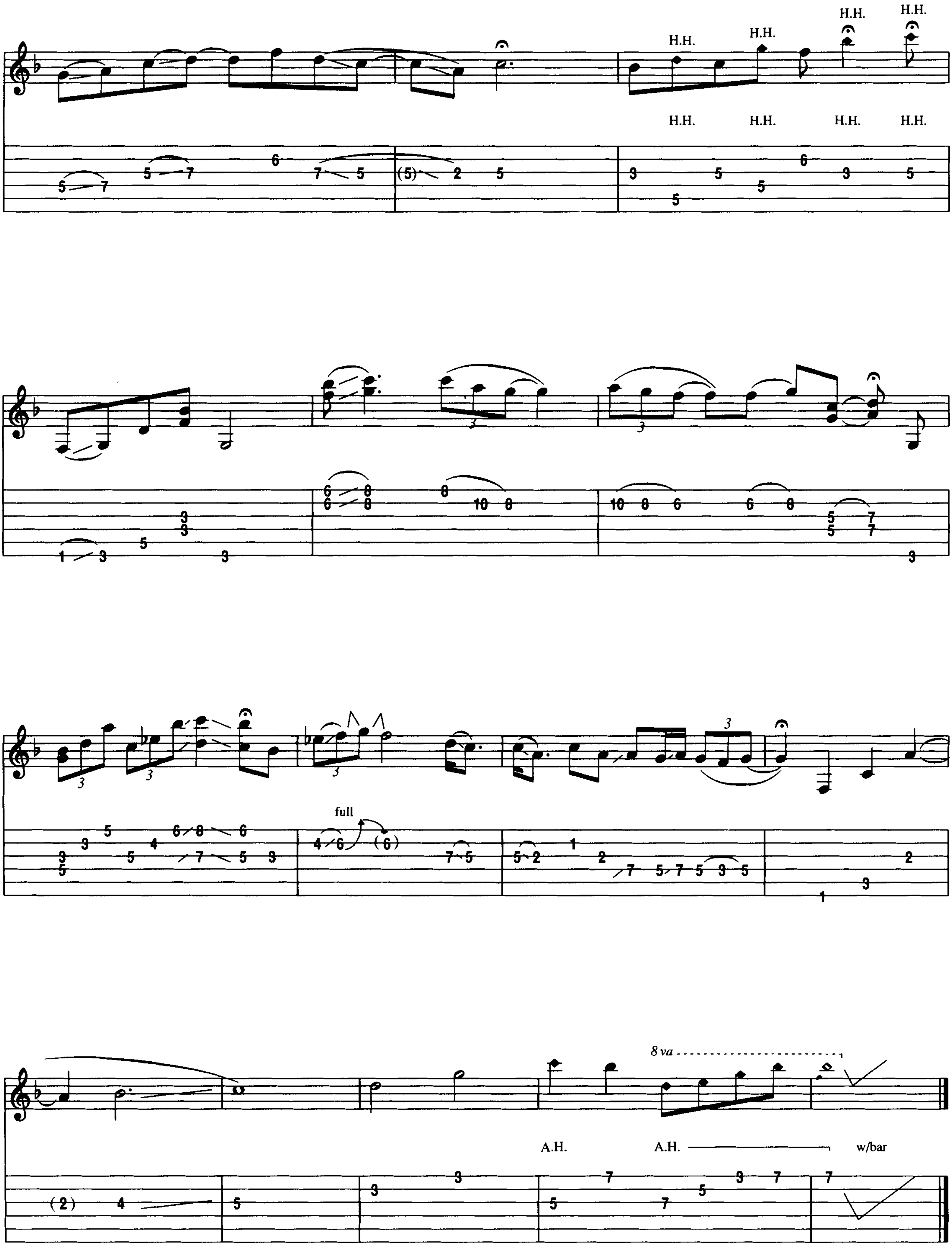

F
Gm9
E♭(♭5)
8va
F
Gm
E♭
1/2
full
8va
F
full
Gm
8va
E♭
F
Gm
8va
E♭
F


Gm
Eb
full
Eb sus2
F
Eb
Cm
Bb
Eb
F
8va
Eb
1/2
D.S.S. al Coda
take first repeat
w/bar
C
Coda
Bb
C
Gm


C
F
variation 5th time
1., 3.
Dm
F/C
B♭
2.
Dm7
F/C
Gm11
w/bar
4.
Dm
C
B♭
C
5.
Dm
F/C
B♭
6.
Dm
F/C
B♭maj9
w/bar
F
C/E
Dm
F/C
B♭
continue two-bar pattern "B"
F
C/E
Dm
B♭
C
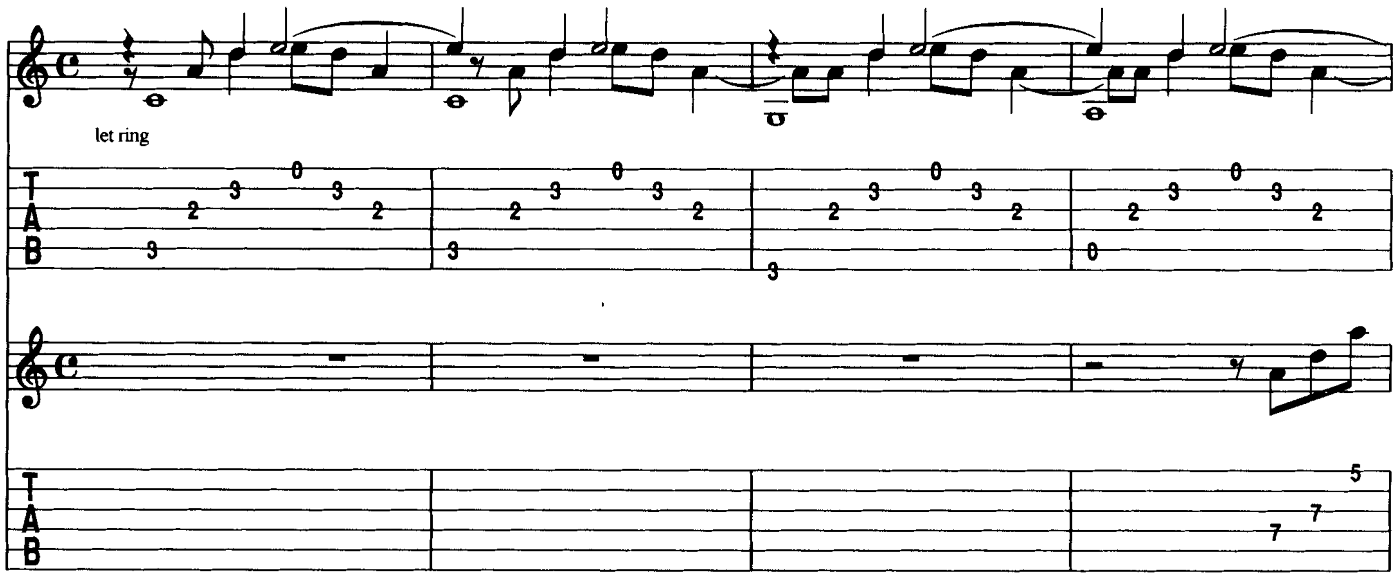

F
C/E
Dm
F/C
B♭
F
Dm
F/C
B♭
F
15 times
2 times
3 times
2 times
Continue w/variations 6 more bar,
add bass pedal B♭
Rubato to end
8va
w/slide (bottleneck)

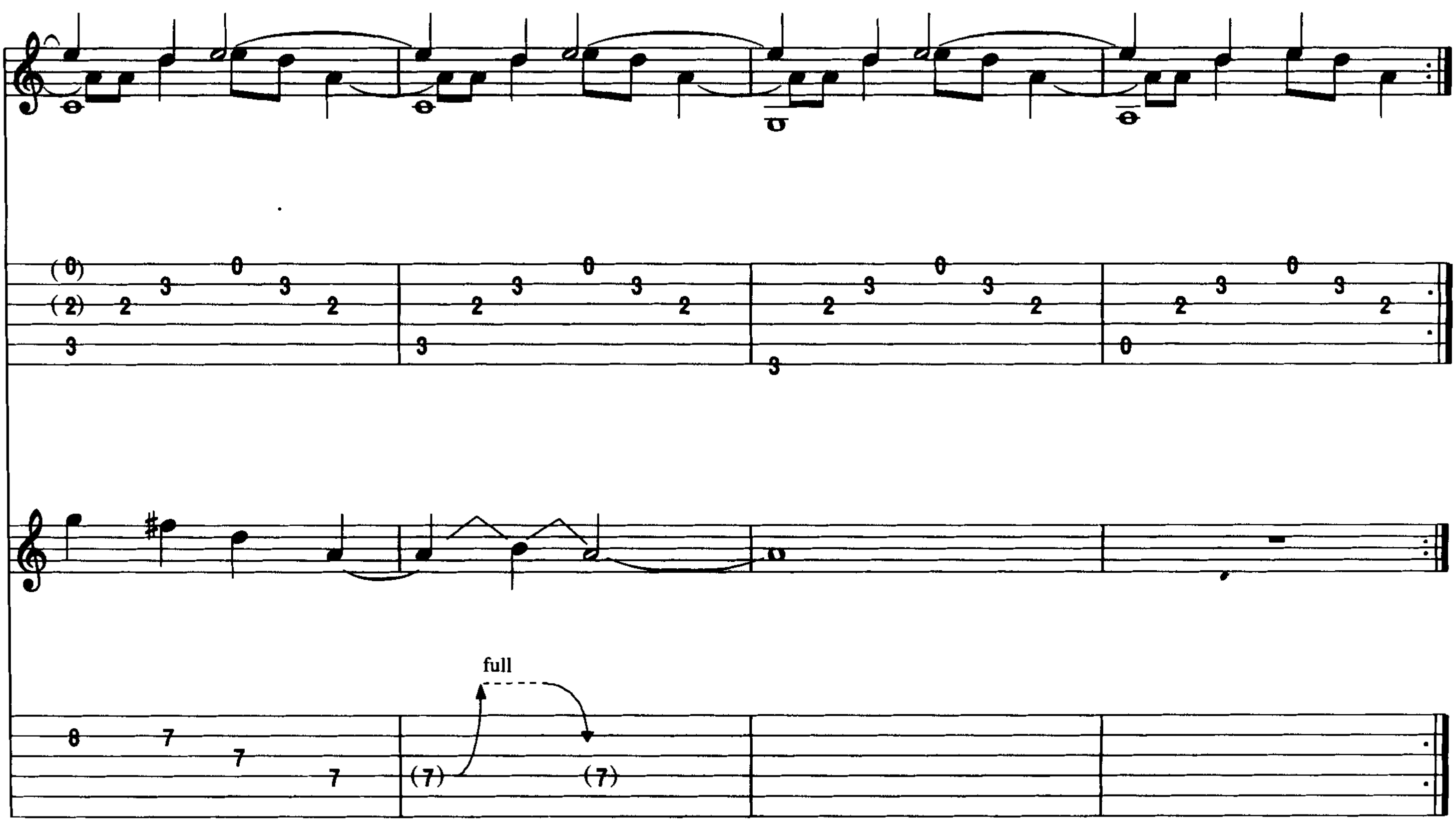

Am/E
Dm
C
B♭/D
F
(continue w/delay)
C
B♭
10
H.H.
7
Gm
w/bar
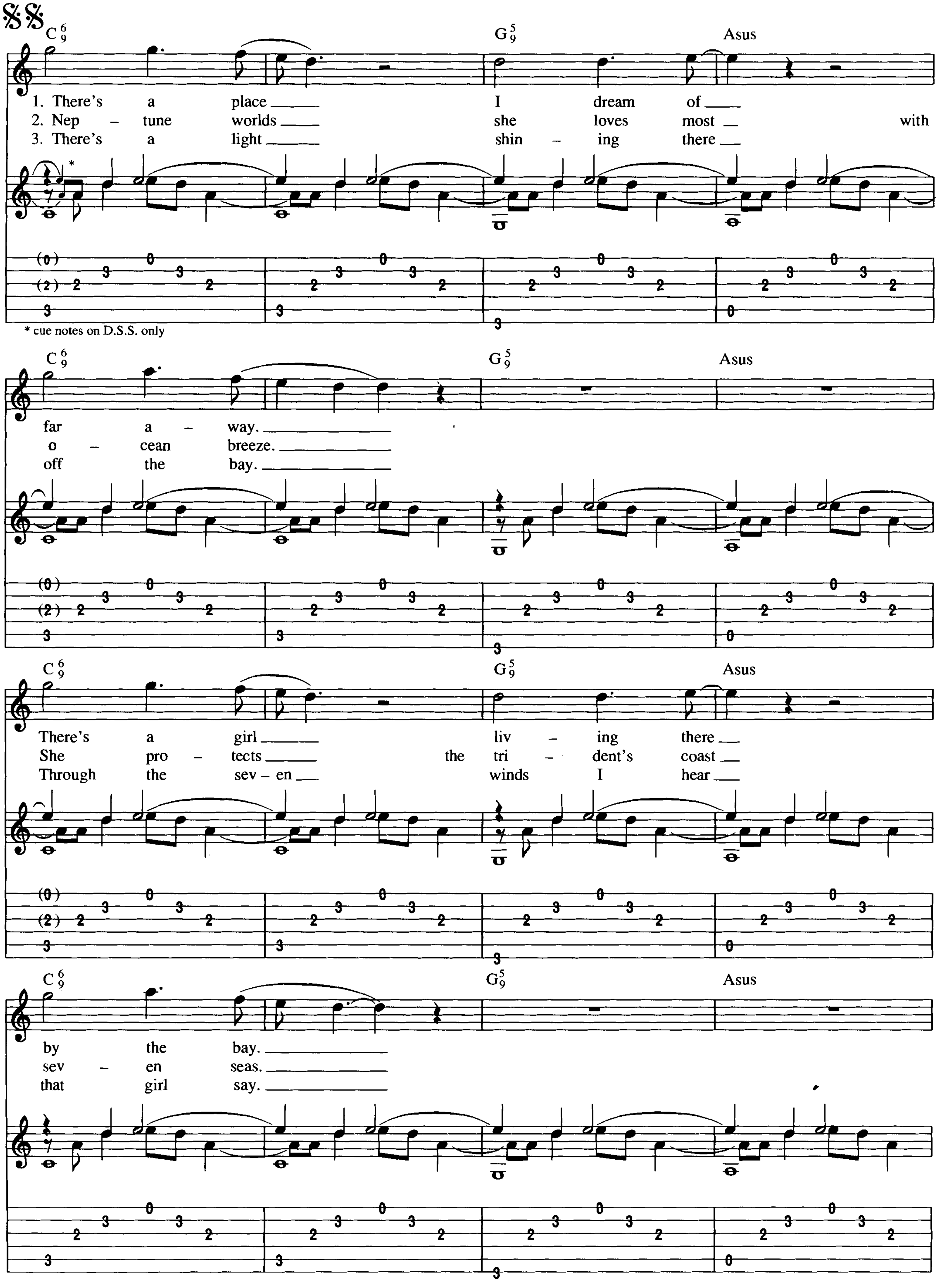

H.H.
full
8va
A.H.
w/bar

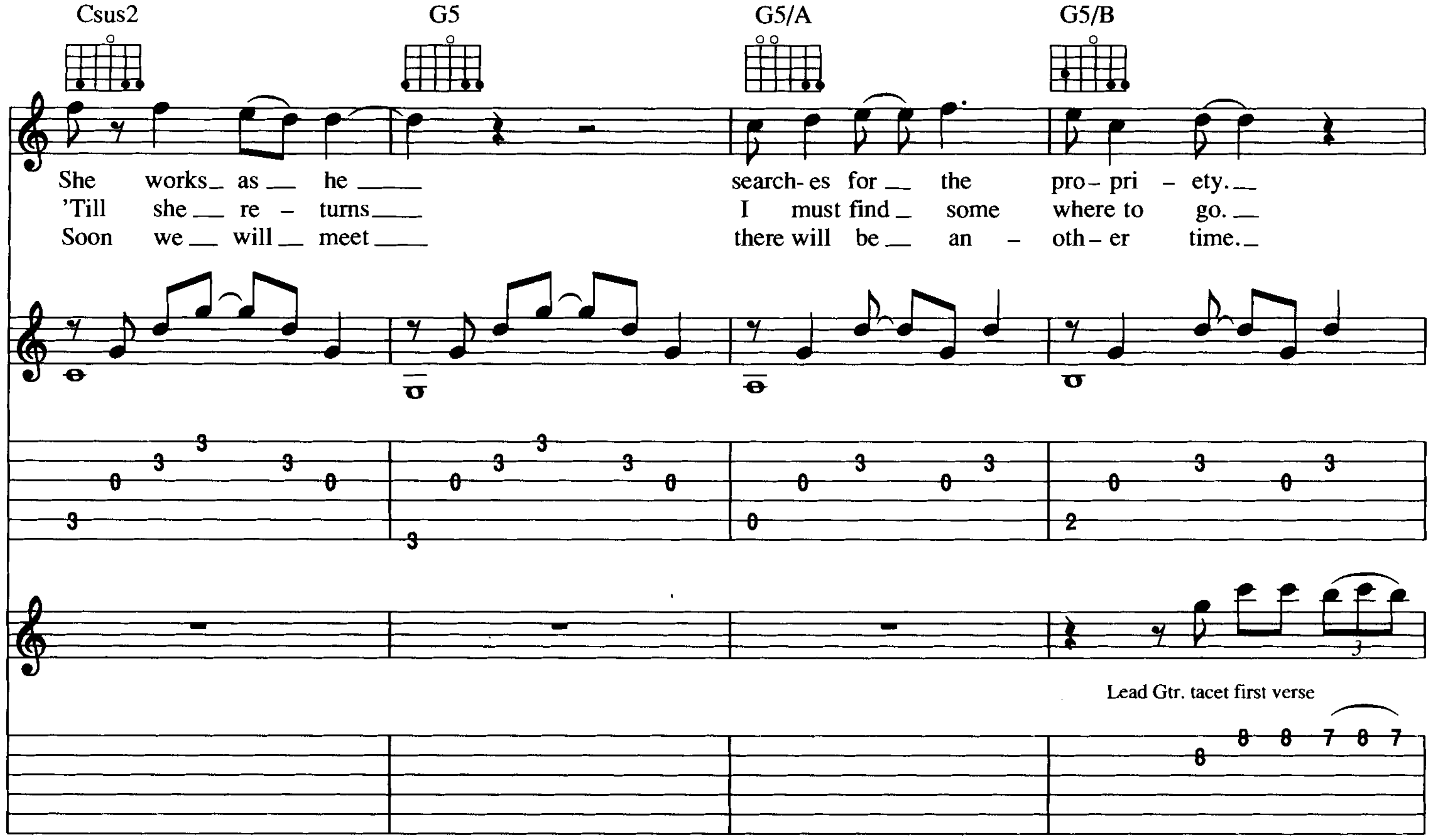
Bristol Shore
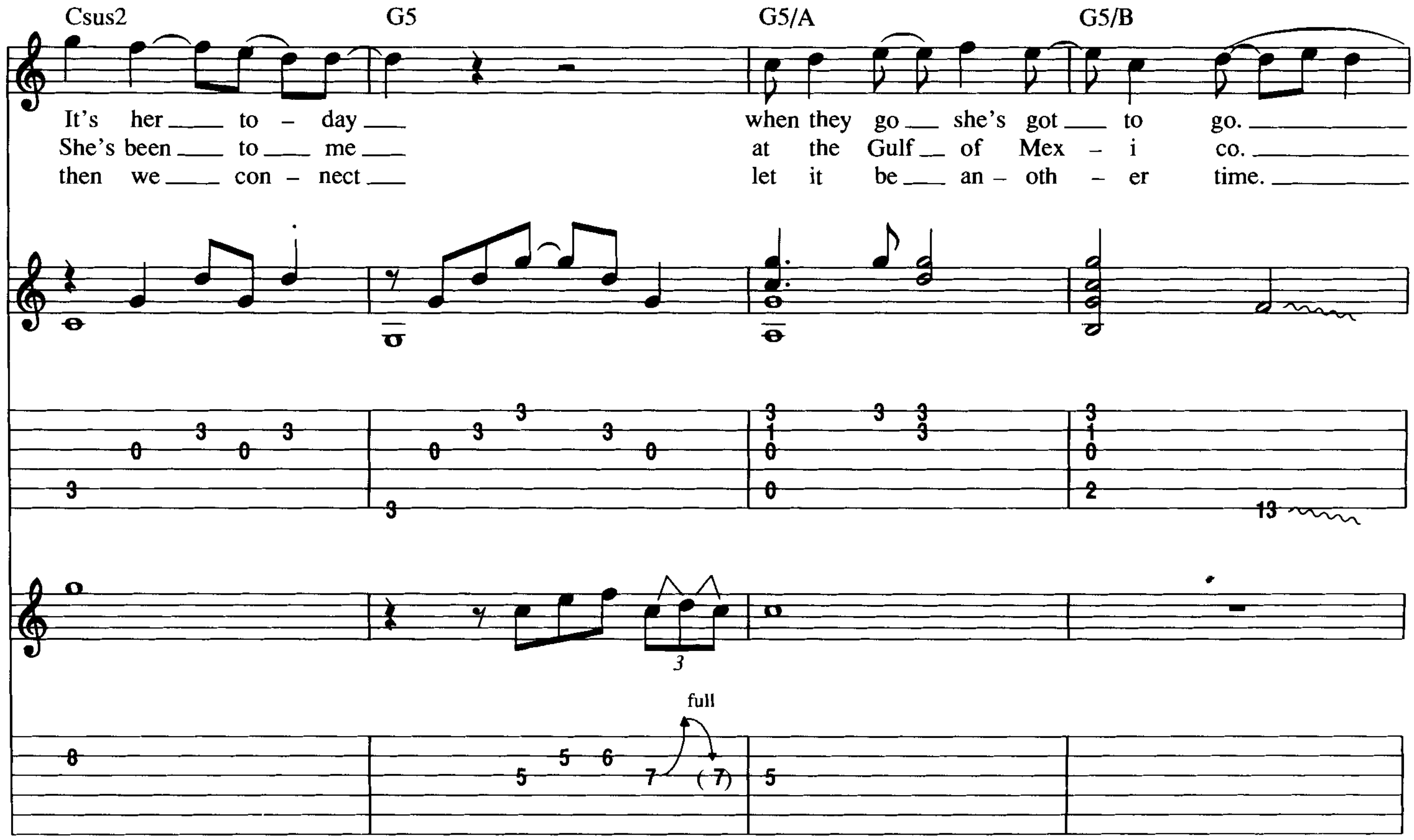
By Eric Johnson
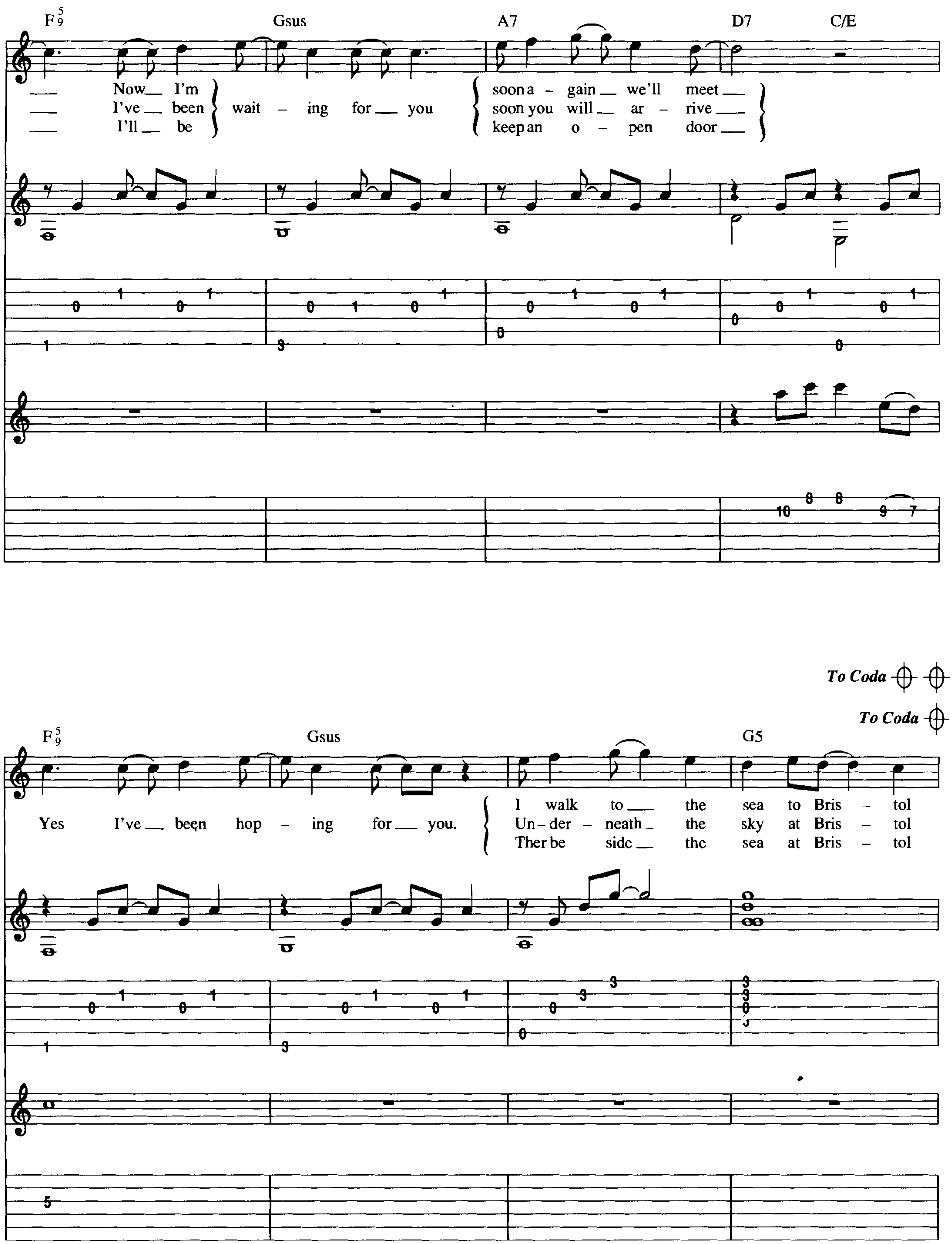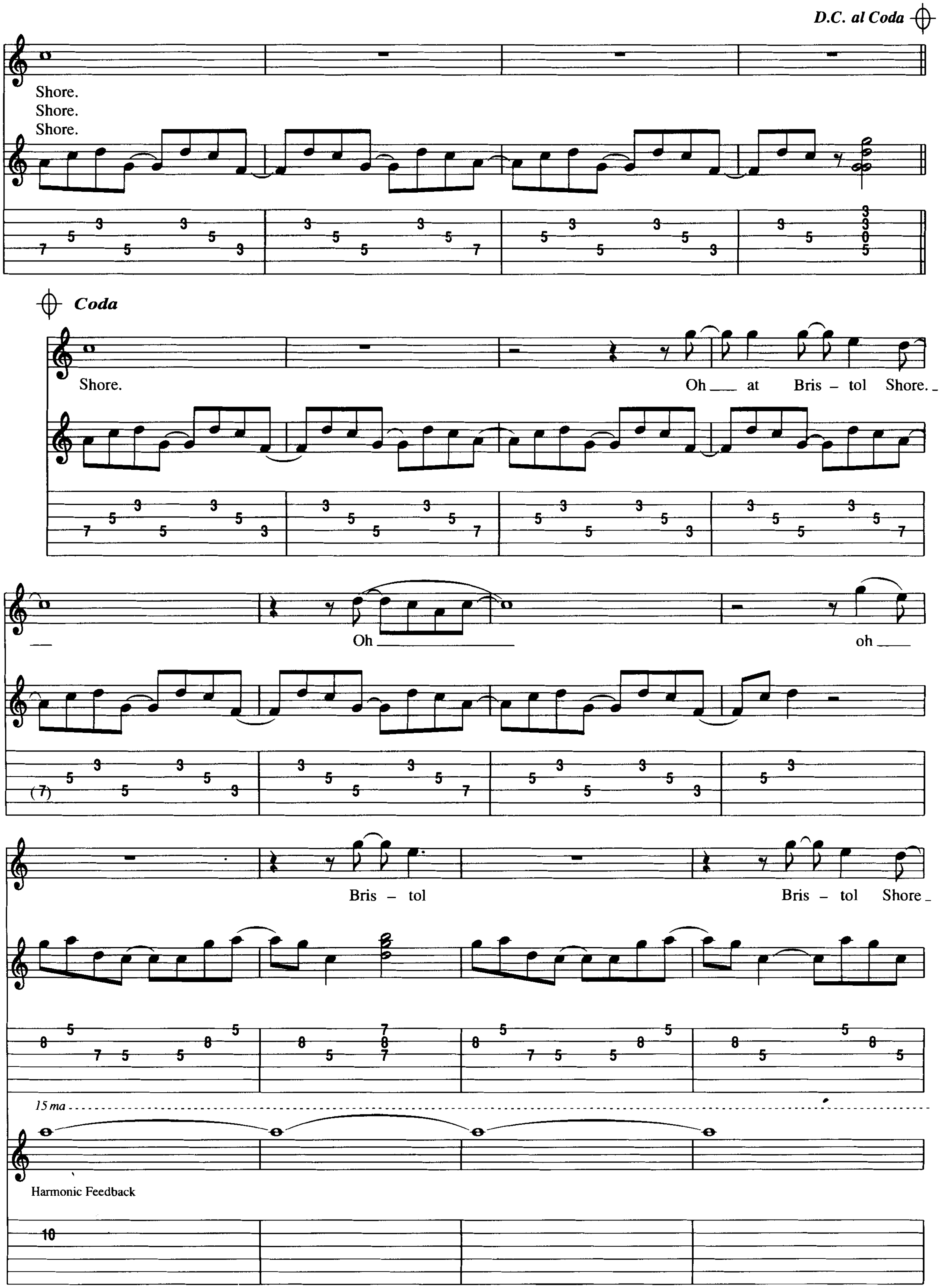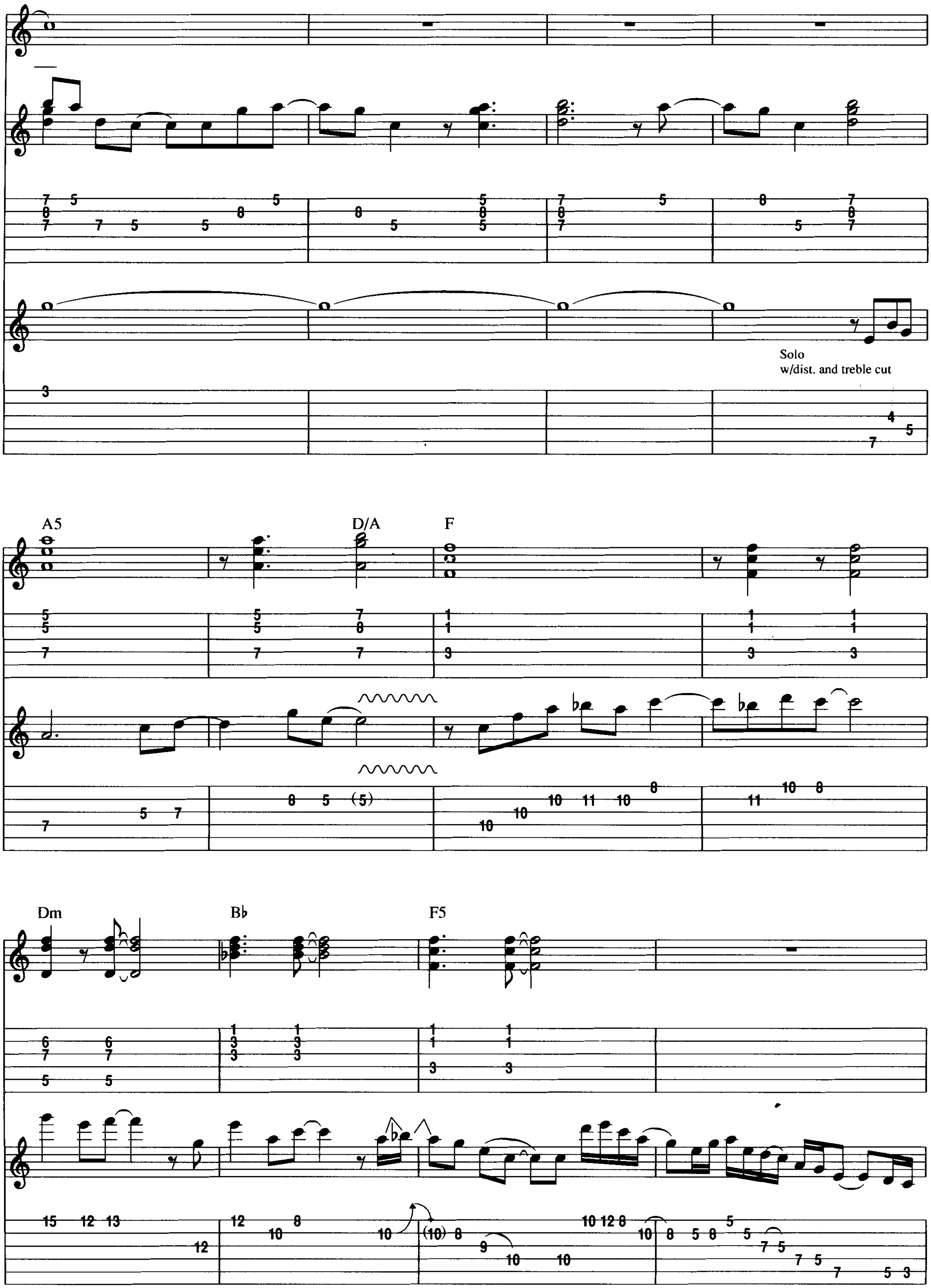





𝄋𝄋
C 6/9
G 5/9
Asus
1. There's a place ___ I dream of ___
2. Nep - tune worlds ___ she loves most ___ with
3. There's a light ___ shin - ing there ___
far a - way. ___
o - cean breeze. ___
off the bay. ___
There's a girl ___ liv - ing there ___
She pro - tects ___ the tri - dent's coast ___
Through the sev - en ___ winds I hear ___
by the bay. ___
sev - en seas. ___
that girl say. ___
* cue notes on D.S.S. only
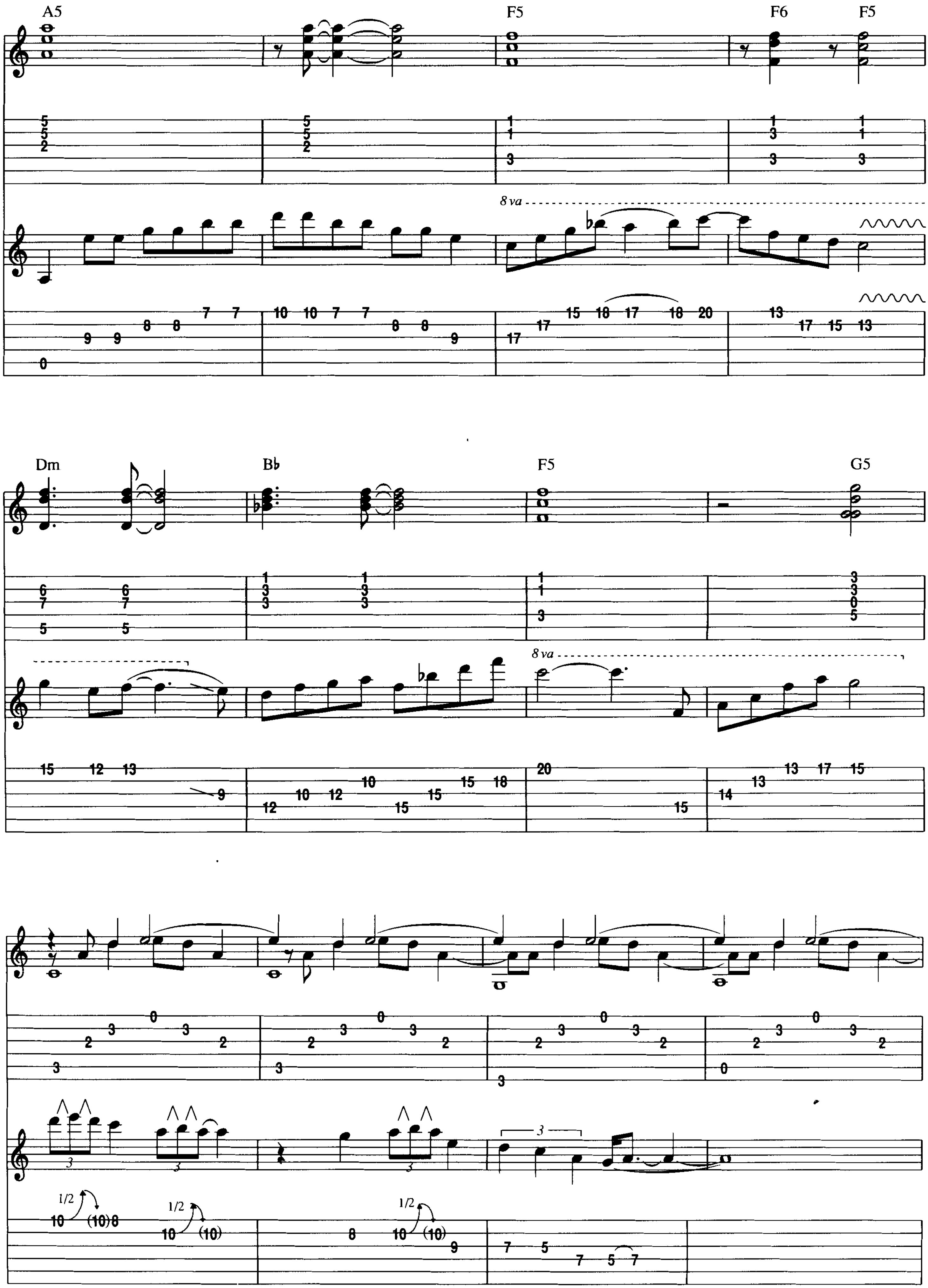

Csus2
G5
G5/A
G5/B
She works as he searches for the propriety.
'Till she returns I must find somewhere to go.
Soon we will meet there will be another time.
Lead Gtr. tacet first verse
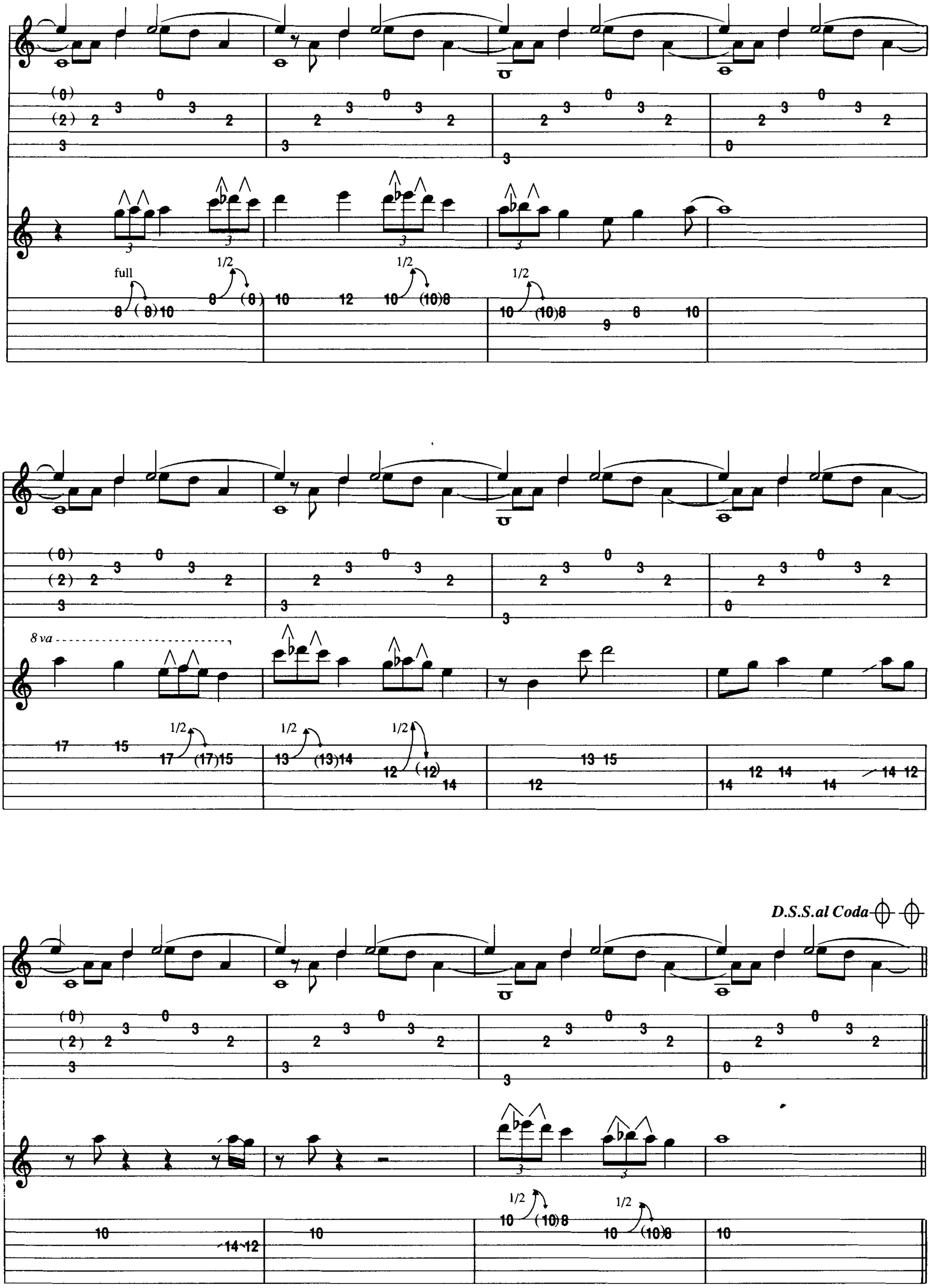

Csus2
G5
G5/A
G5/B
It's her today when they go she's got to go.
She's been to me at the Gulf of Mexico.
then we connect let it be another time.
full
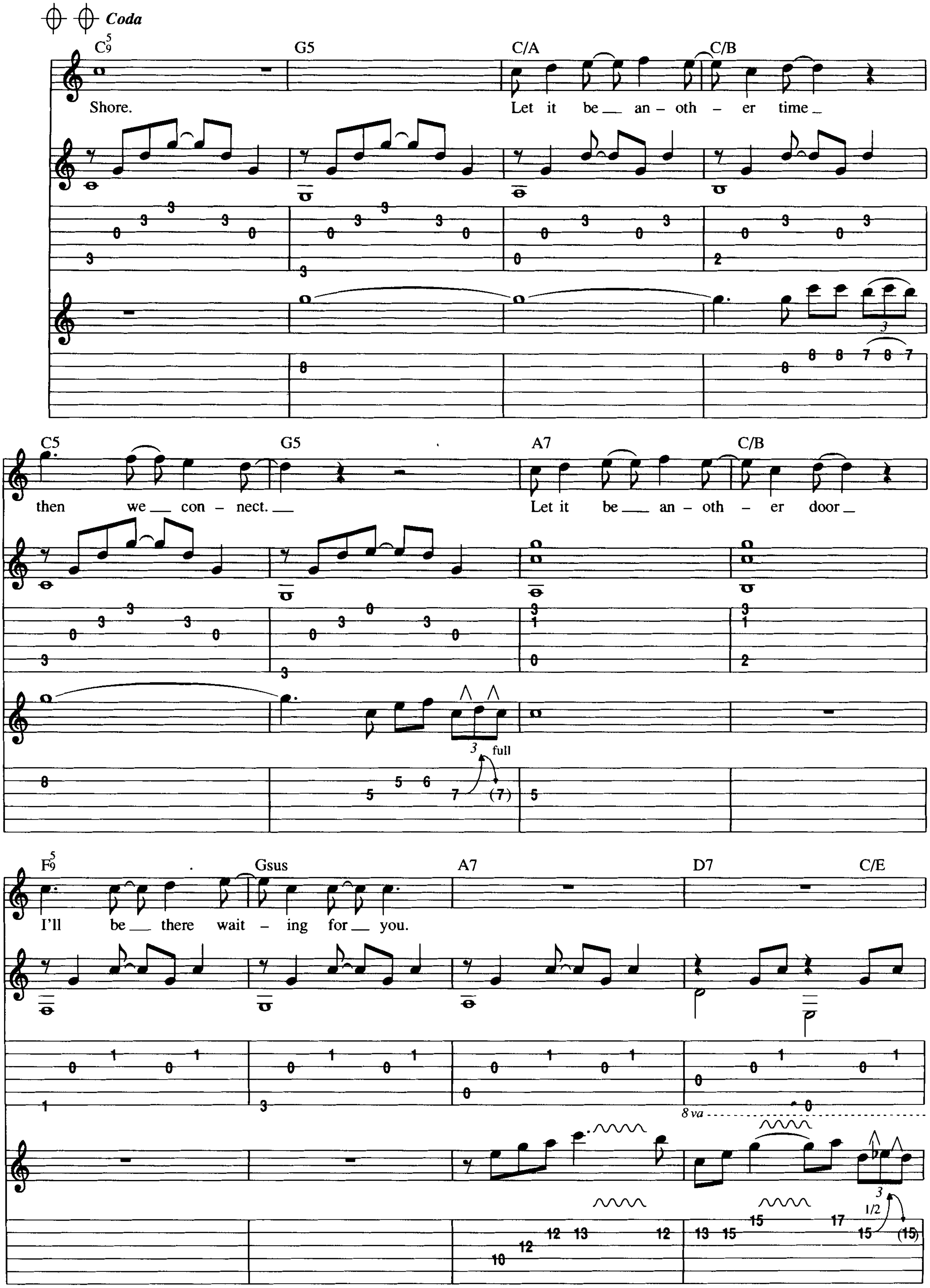

F 5/9
Gsus
A7
D7
C/E
Now I'm / I've been / I'll be
wait - ing for you
soon a - gain we'll meet / soon you will ar - rive / keep an o - pen door
To Coda
To Coda
F 5/9
Gsus
G5
Yes I've been hop - ing for you.
I walk to the sea to Bris - tol
Un - der - neath the sky at Bris - tol
Ther be side the sea at Bris - tol
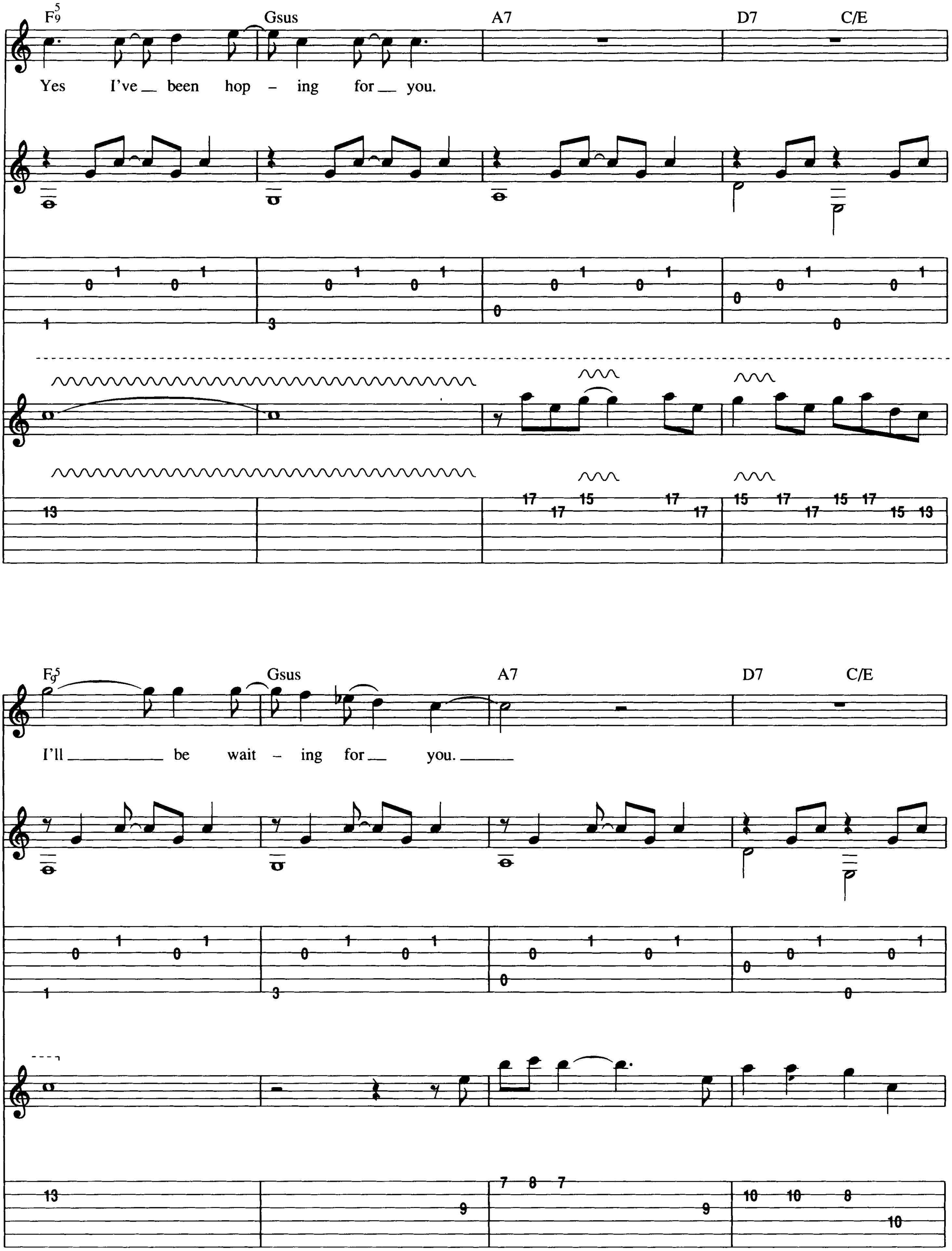

D.C. al Coda
Shore.
Shore.
Shore.
Coda
Shore.
Oh at Bris - tol Shore.
Oh
oh
Bris - tol
Bris - tol Shore
15ma
Harmonic Feedback
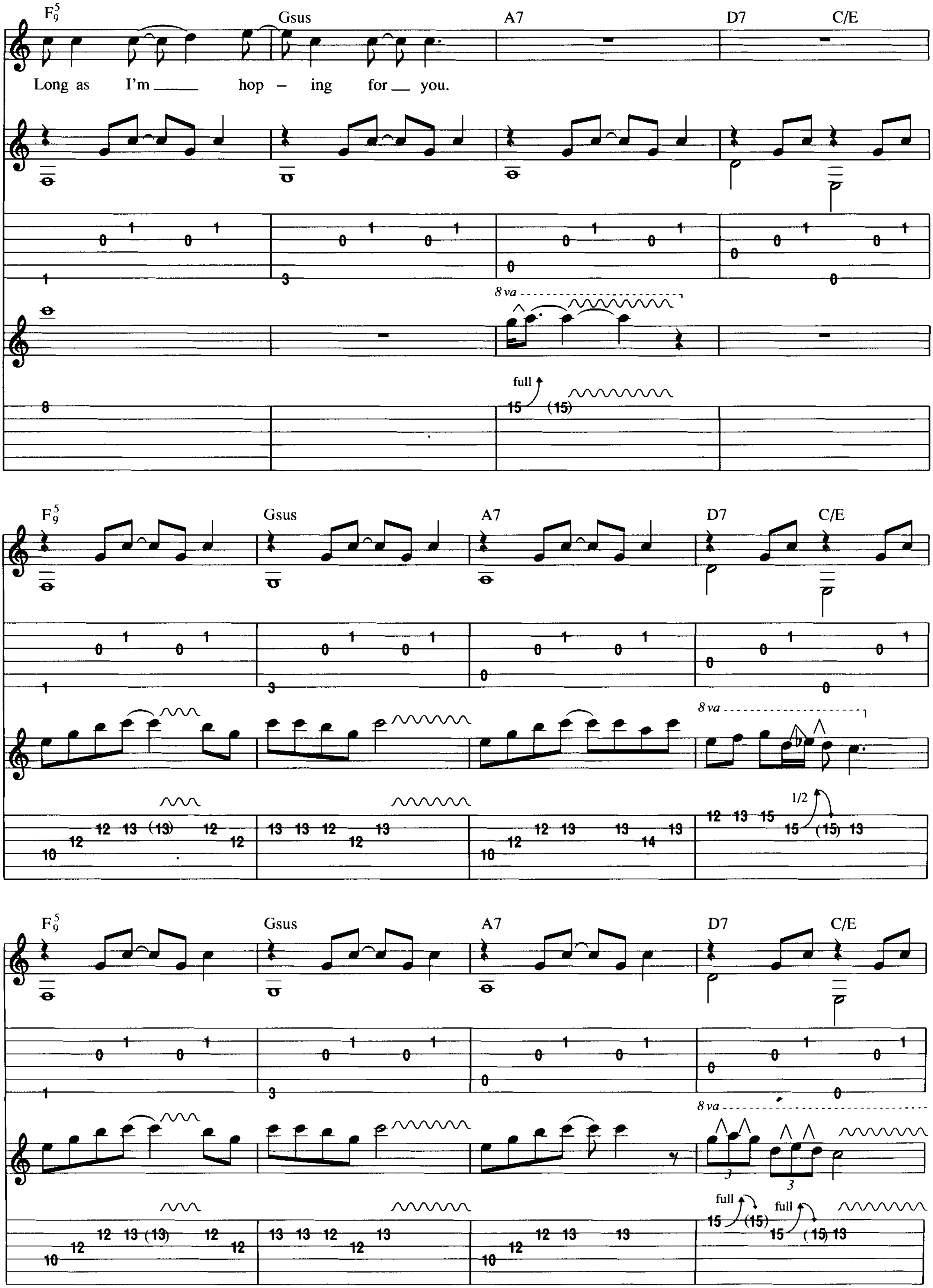

Solo
w/dist. and treble cut
A5
D/A
F
Dm
B♭
F5
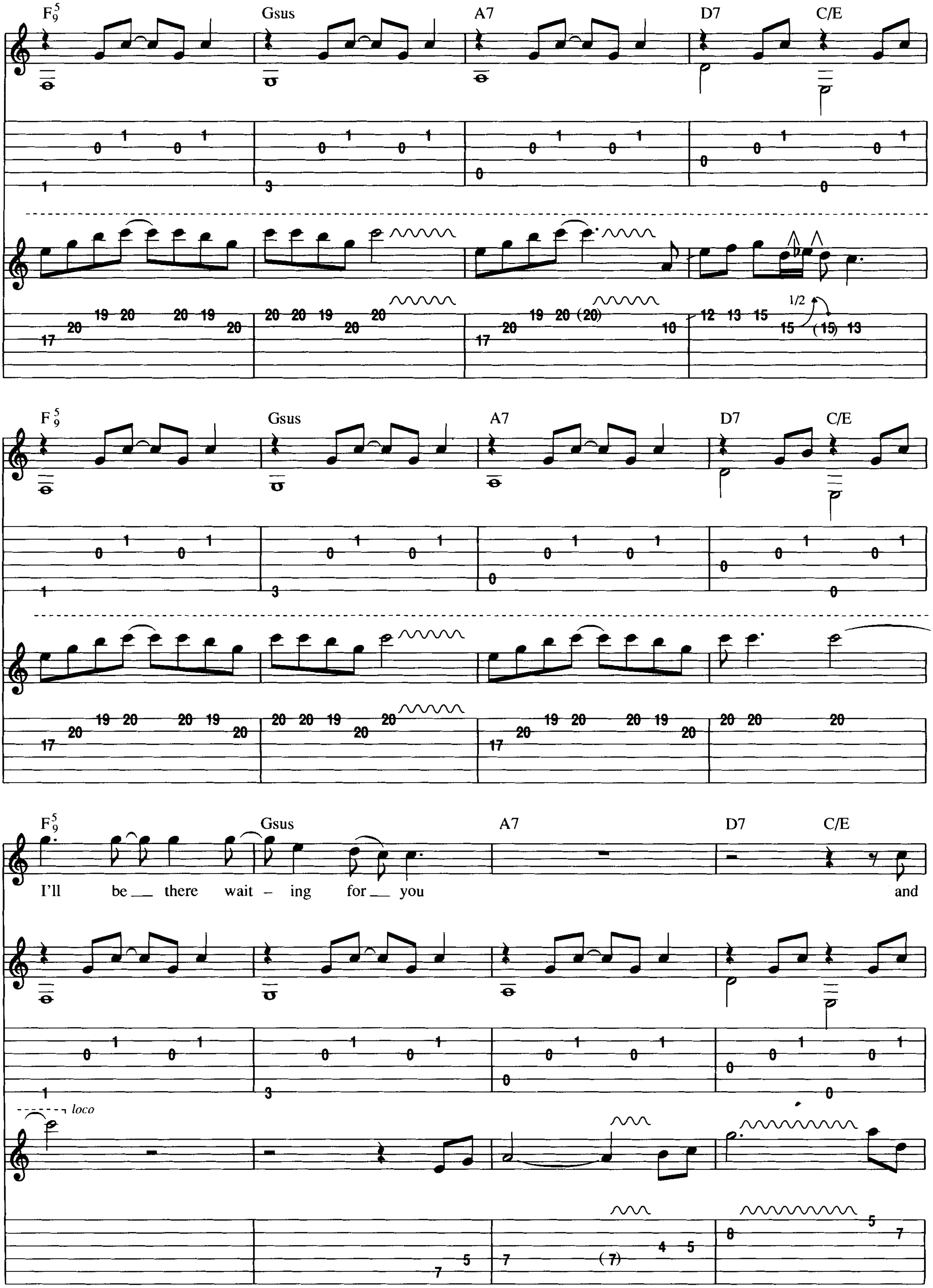

A5
F5
F6
F5
8va
Dm
B♭
F5
G5
8va
3
1/2
1/2
1/2
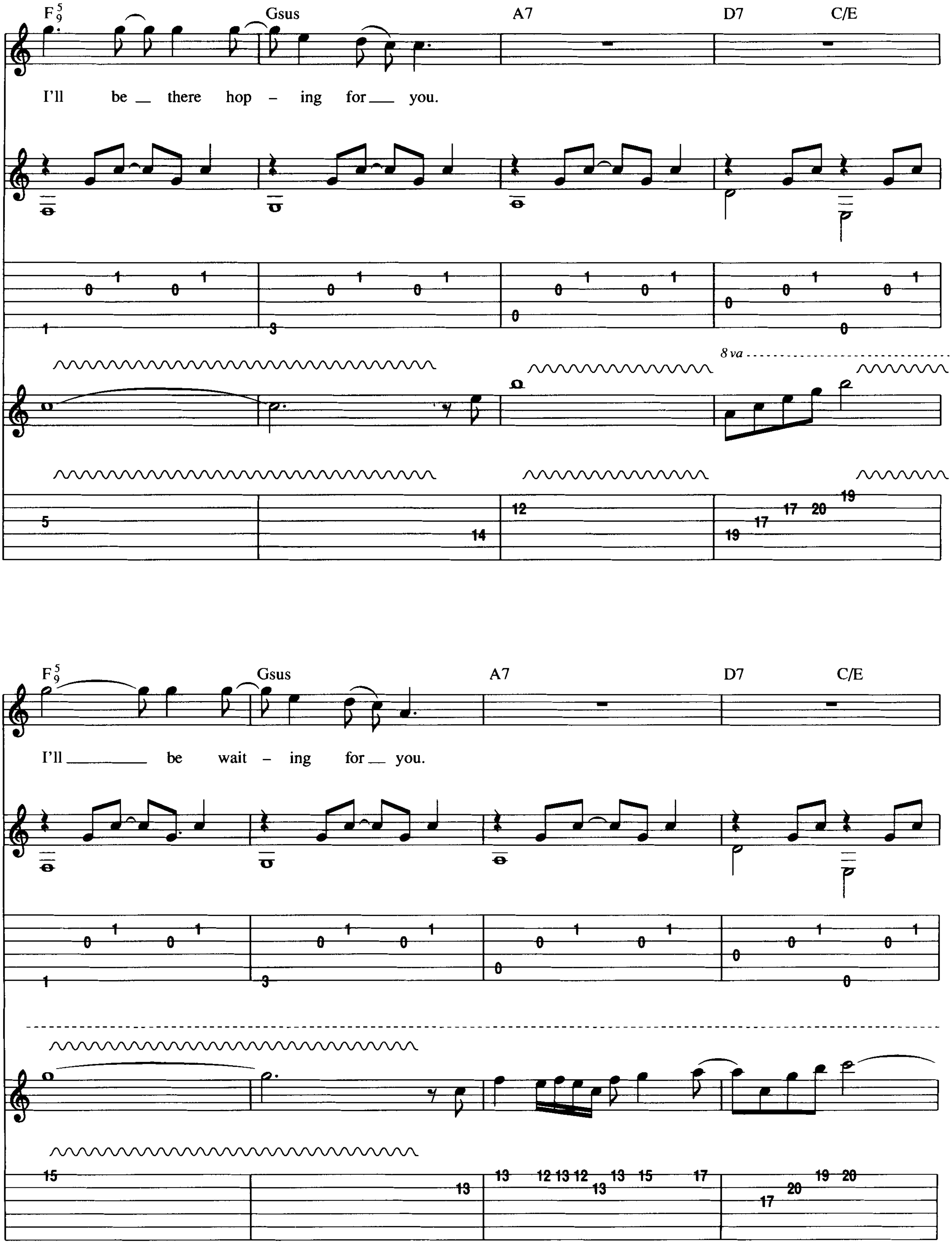

full
1/2
8va
D.S.S.al Coda
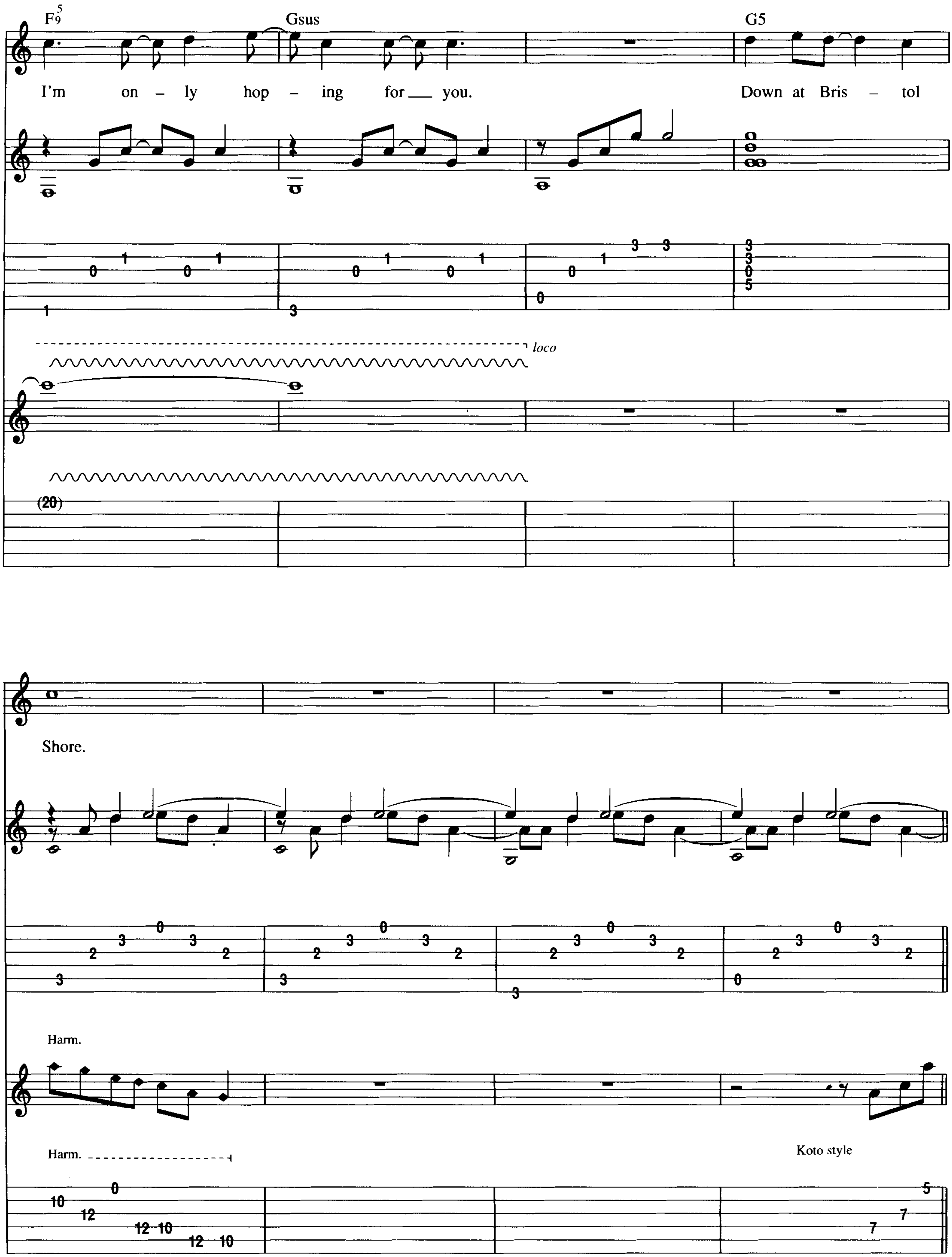

Coda
C5/9
G5
C/A
C/B
Shore.
Let it be an - oth - er time
C5
G5
A7
C/B
then we con - nect.
Let it be an - oth - er door
full
F5/9
Gsus
A7
D7
C/E
I'll be there wait - ing for you.
8va
1/2


F5/9 Gsus A7 D7 C/E
Yes I've __ been hop - ing for __ you.
F5/9 Gsus A7 D7 C/E
I'll ________ be wait - ing for __ you. ______


F5/9
Gsus
A7
D7
C/E
Long as I'm hop – ing for you.
8va
full
F5/9
Gsus
A7
D7
C/E
8va
1/2
F5/9
Gsus
A7
D7
C/E
8va
full
full


F9 5
Gsus
A7
D7
C/E
1/2
I'll be there wait - ing for you
and
loco


F5 9
Gsus
A7
D7
C/E
I'll be there hop - ing for you.
8va
F5 9
Gsus
A7
D7
C/E
I'll be wait - ing for you.


F9 5
Gsus
G5
I'm on – ly hop – ing for ___ you.
Down at Bris – tol
loco
(20)
Shore.
Harm.
Harm.
Koto style
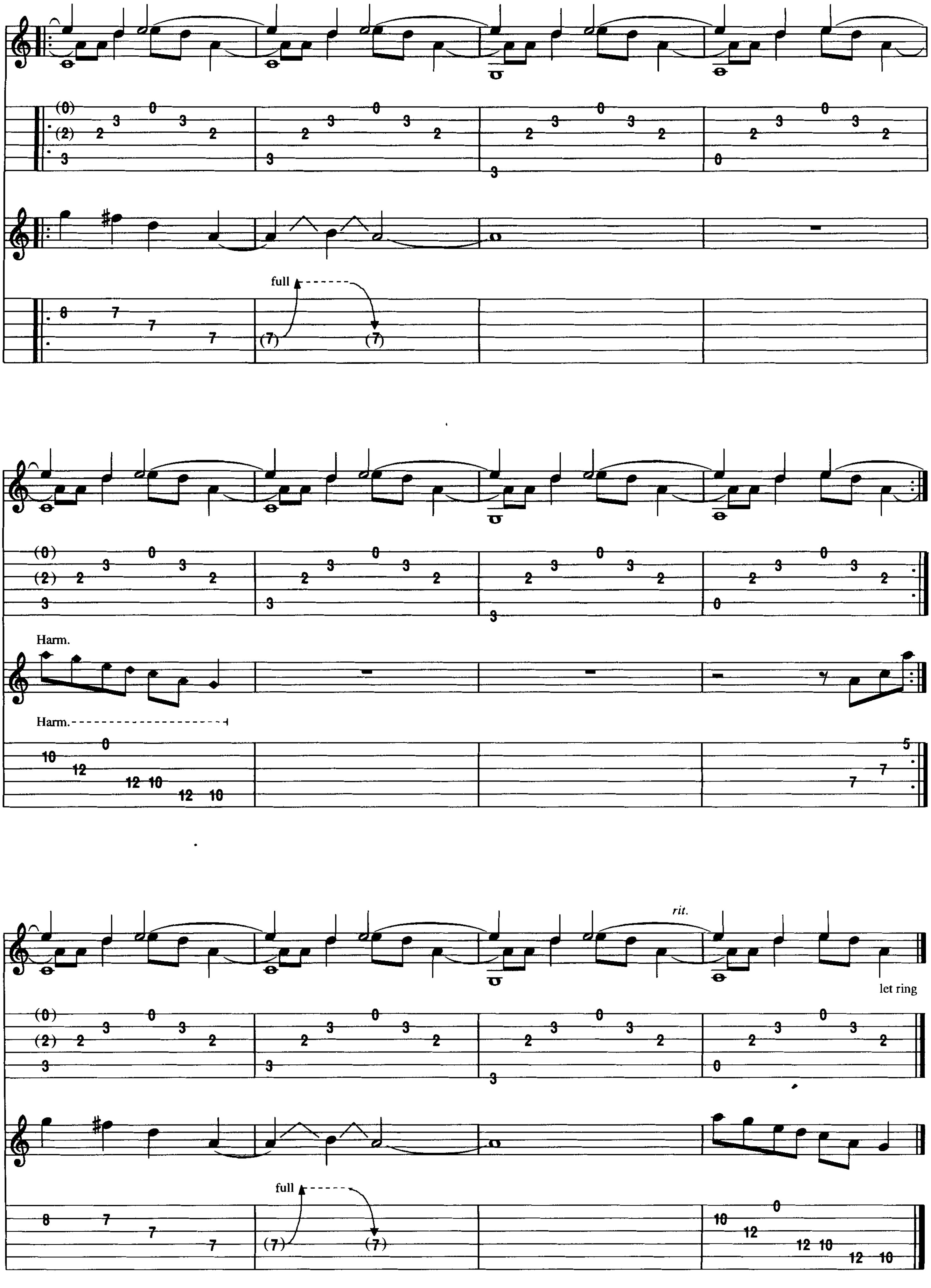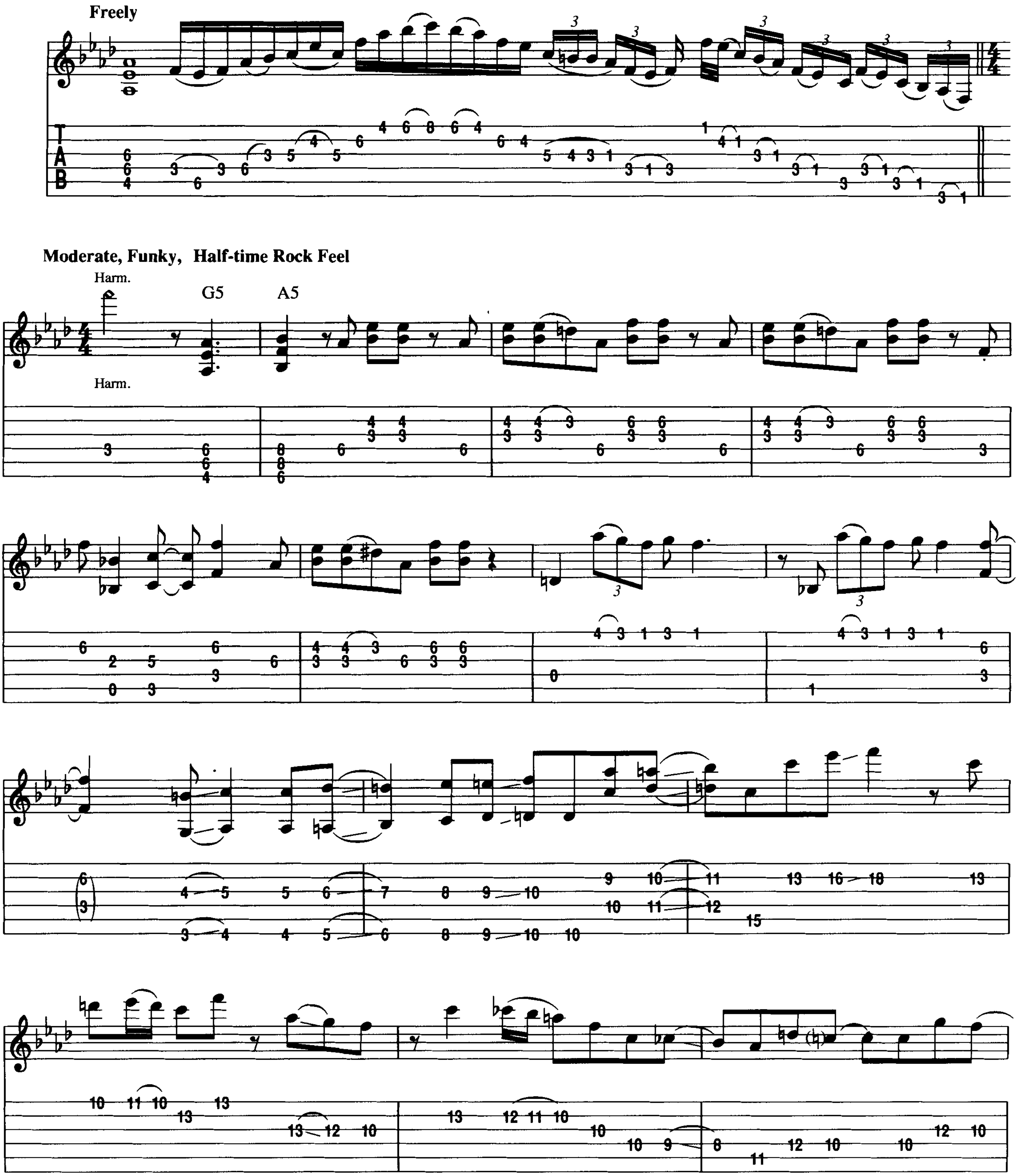

full
Harm.
Harm.
rit.
let ring
full
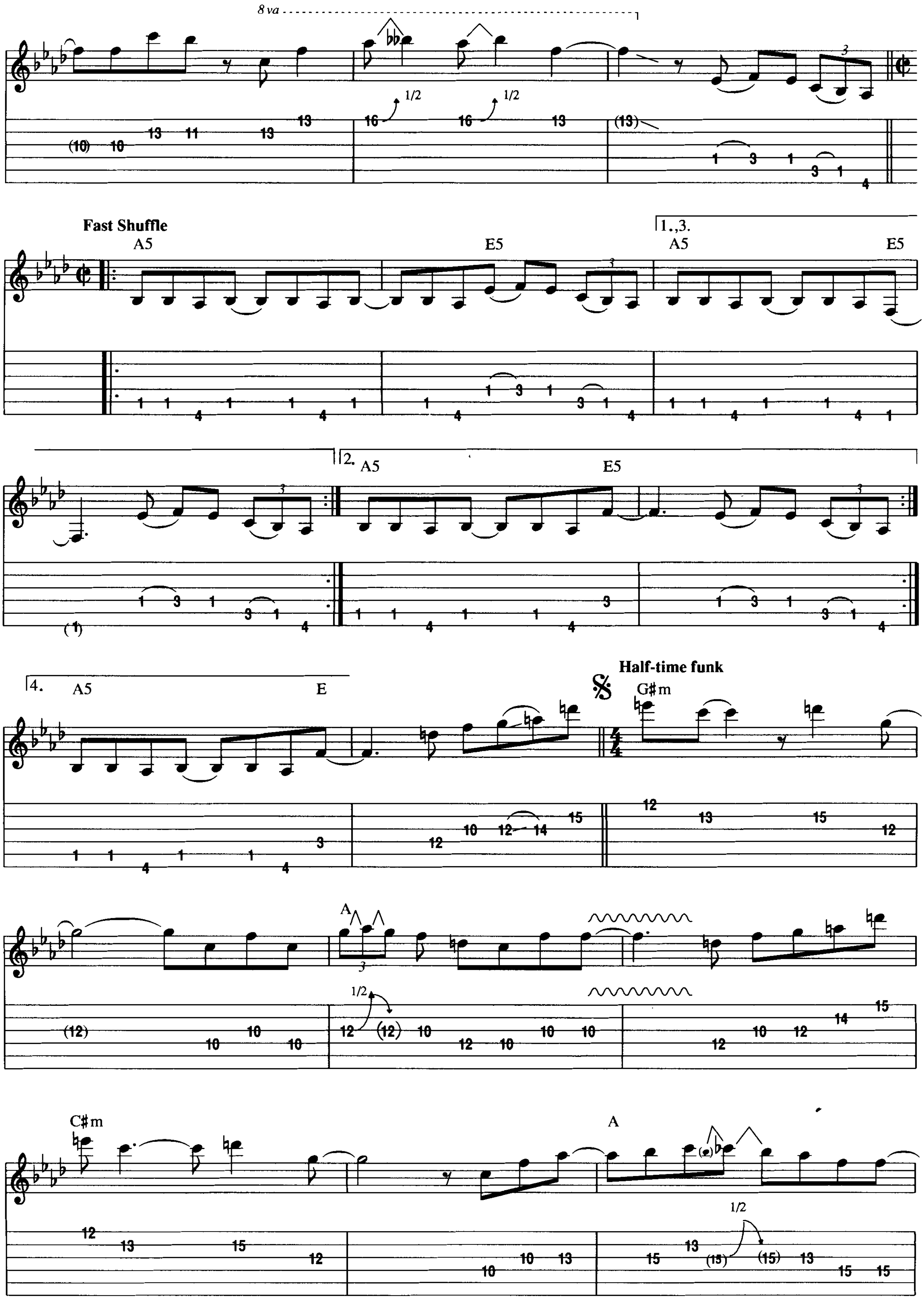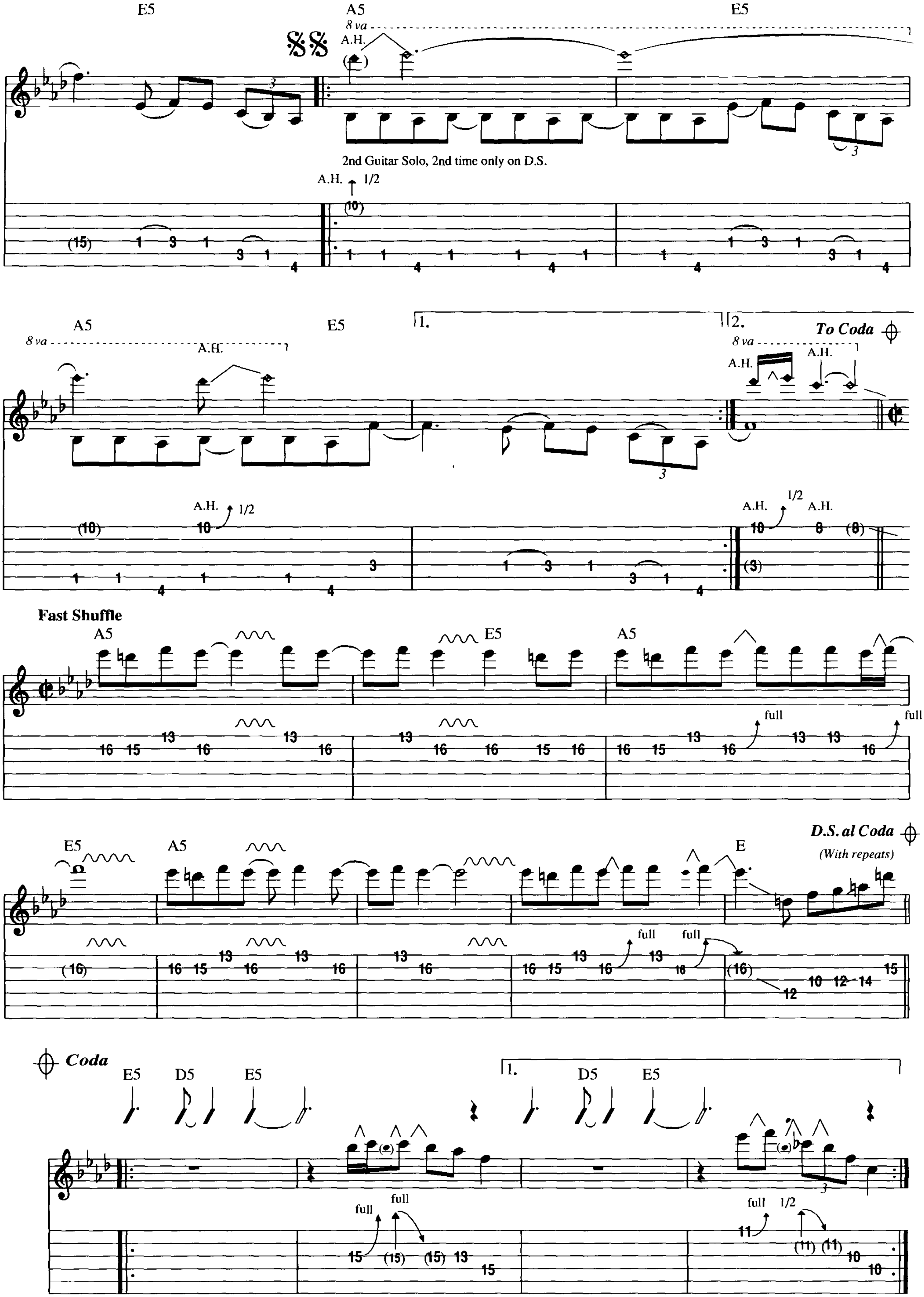


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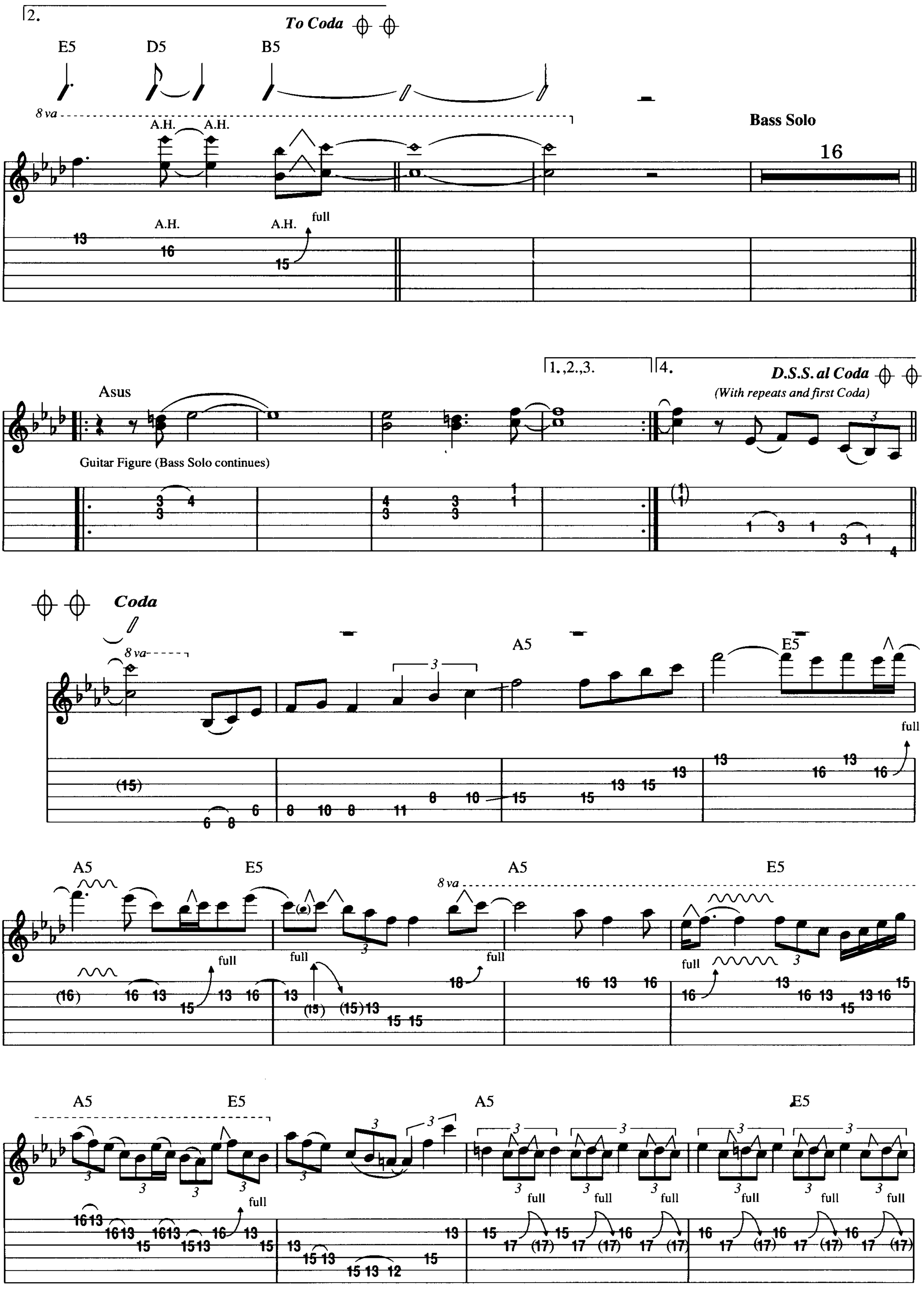
Zap
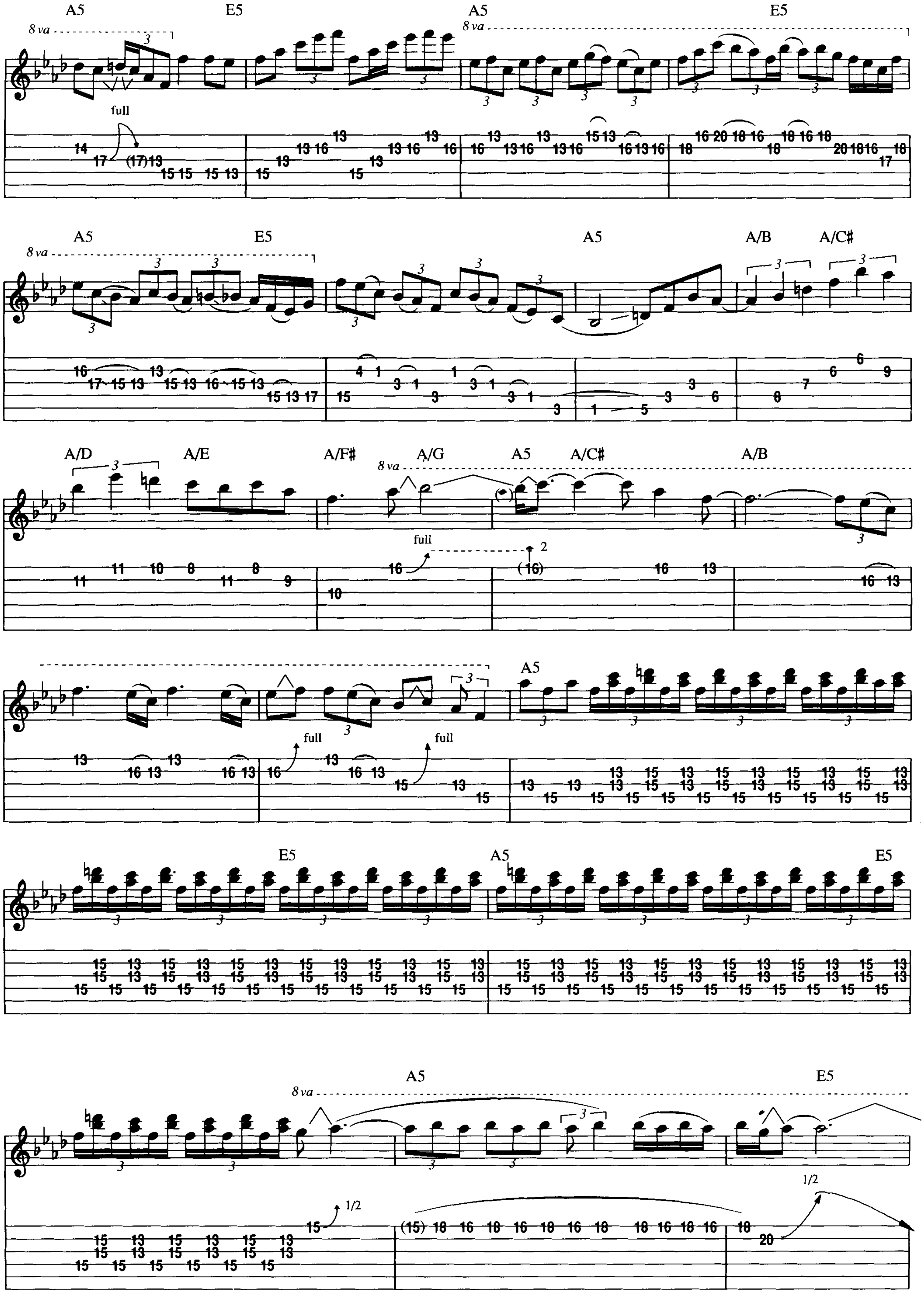
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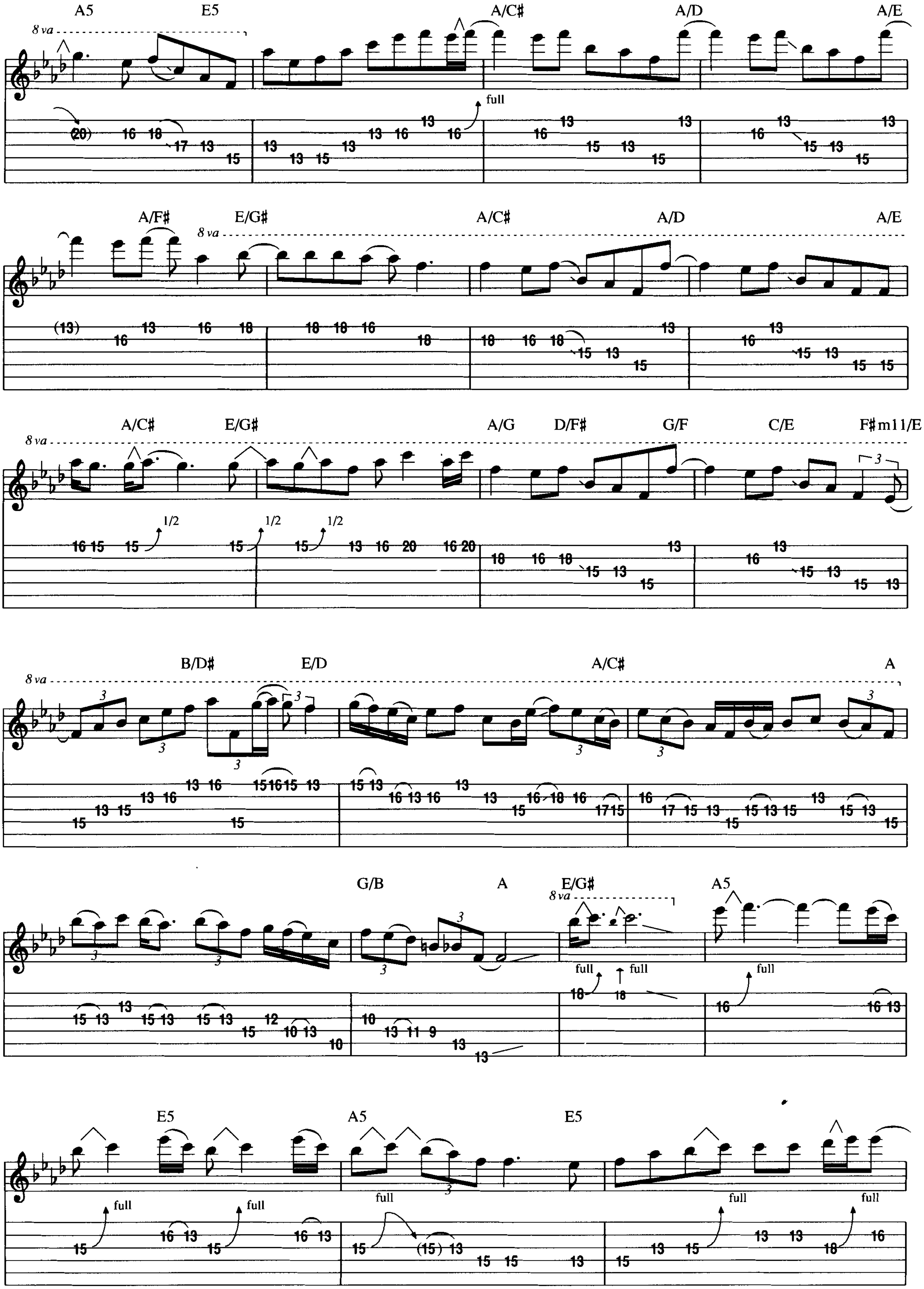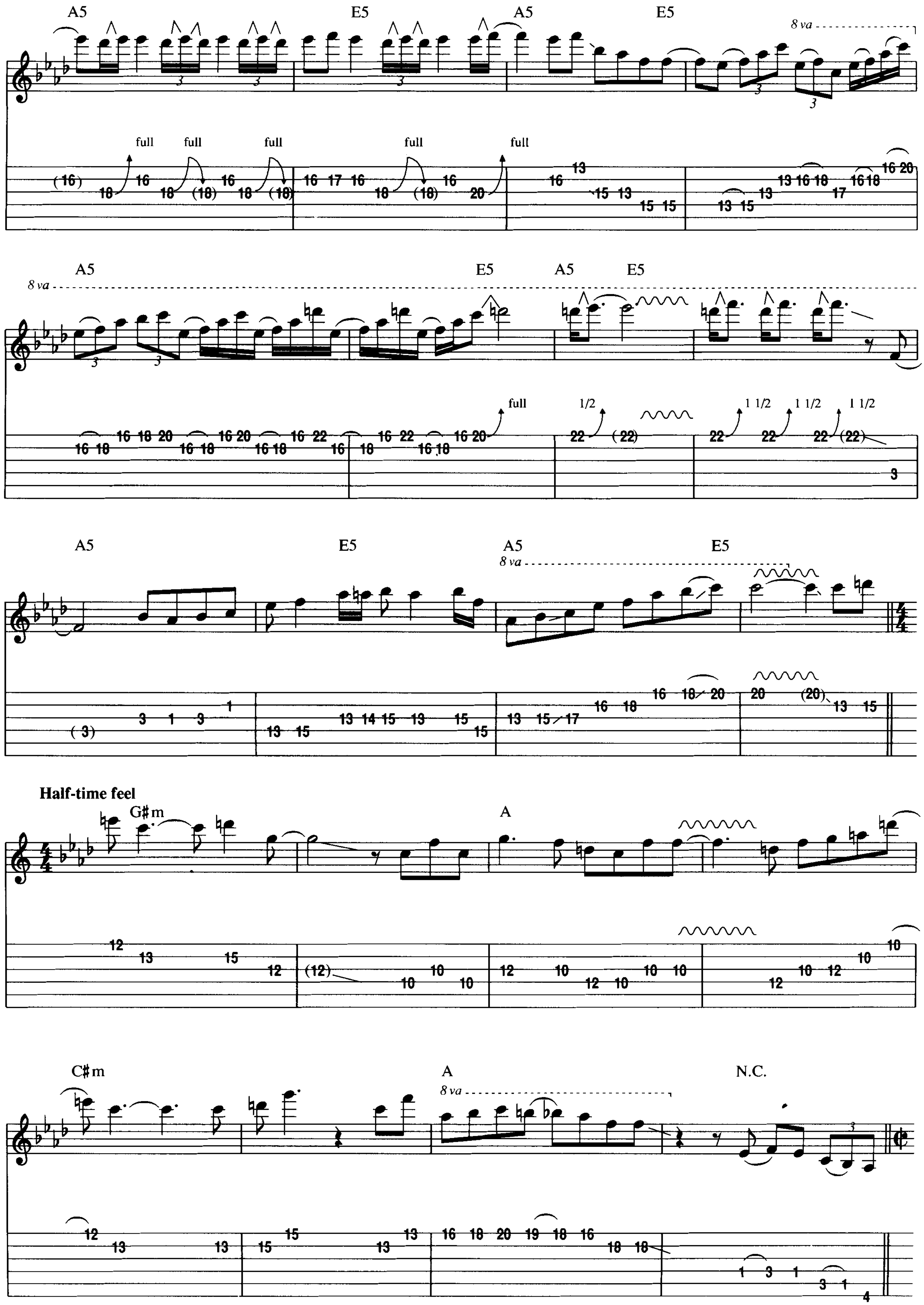



8va
1/2
Fast Shuffle
A5
E5
1.,3.
2.
4.
E
Half-time funk
G♯m
A
C♯m
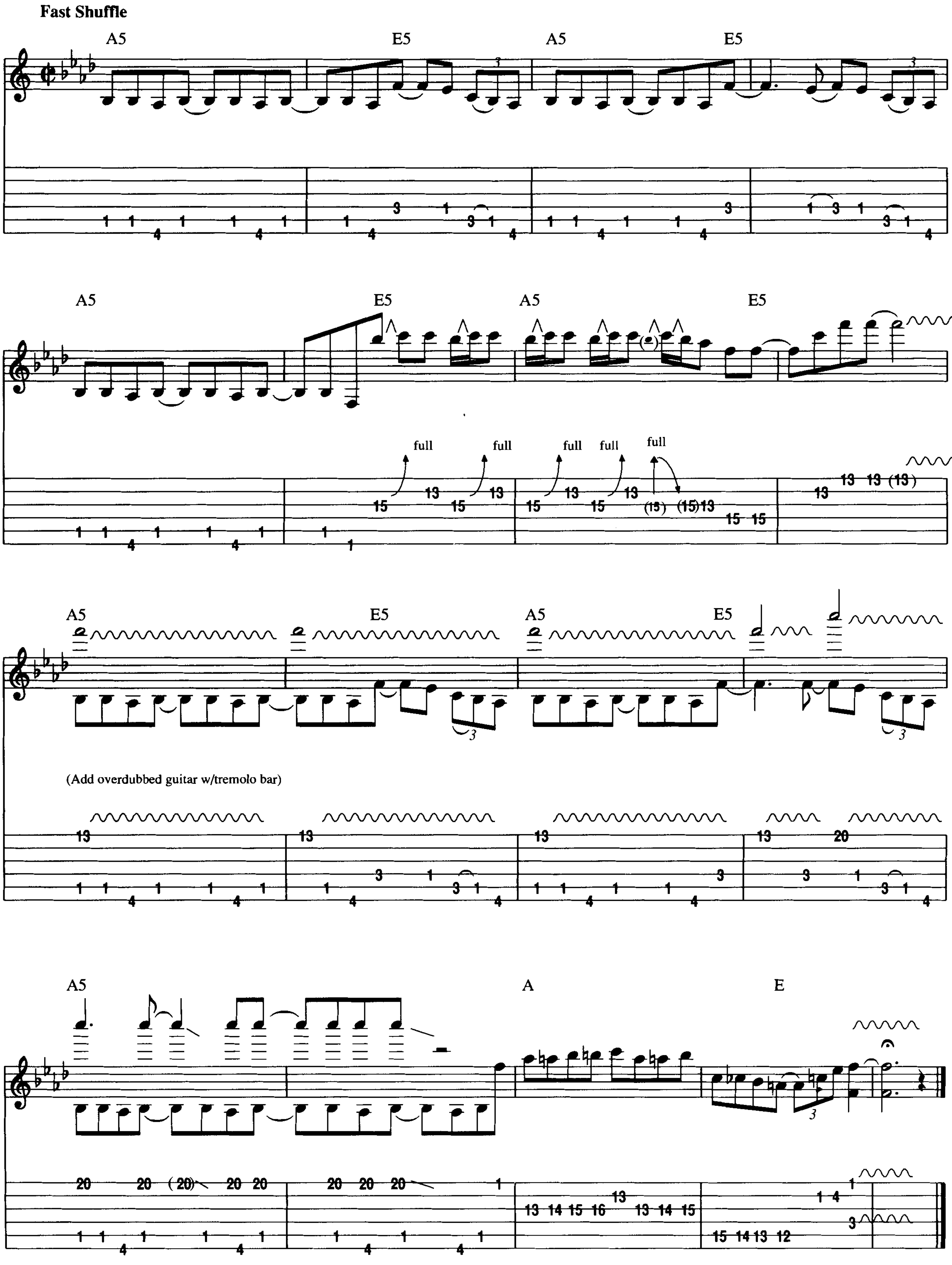

E5
A5
E5
8va
A.H.
2nd Guitar Solo, 2nd time only on D.S.
A.H.
1/2
A5
E5
1.
2.
To Coda
8va
A.H.
A.H.
1/2
Fast Shuffle
A5
E5
A5
full
full
D.S. al Coda
(With repeats)
E5
A5
E
full
full
Coda
E5
D5
E5
1.
D5
E5
full
full
full
1/2


2.
To Coda
E5
D5
B5
8va
A.H.
Bass Solo
16
full
Asus
1.,2.,3.
4.
D.S.S. al Coda
(With repeats and first Coda)
Guitar Figure (Bass Solo continues)
Coda
A5
E5


A5 E5 A5 E5
8va
full
A5 E5 A5 A/B A/C#
8va
A/D A/E A/F# A/G A5 A/C# A/B
8va
full
2
full full
A5
E5 A5 E5
A5 E5
8va
1/2


A5
E5
8va
A/C♯
A/D
A/E
full
A/F♯
E/G♯
8va
A/C♯
A/D
A/E
8va
A/C♯
E/G♯
A/G
D/F♯
G/F
C/E
F♯m11/E
1/2
1/2
1/2
8va
B/D♯
E/D
A/C♯
A
G/B
A
E/G♯
8va
A5
full
full
full
E5
A5
E5
full
full
full
full
full


A5
E5
A5
E5
8va
full
full
full
full
full
A5
E5
A5
E5
8va
full
1/2
1 1/2
1 1/2
1 1/2
A5
E5
A5
E5
8va
Half-time feel
G#m
A
C#m
A
8va
N.C.


Fast Shuffle
A5
E5
A5
E5
A5
E5
A5
E5
full
full
full
full
full
A5
E5
A5
E5
(Add overdubbed guitar w/tremolo bar)
A5
A
E
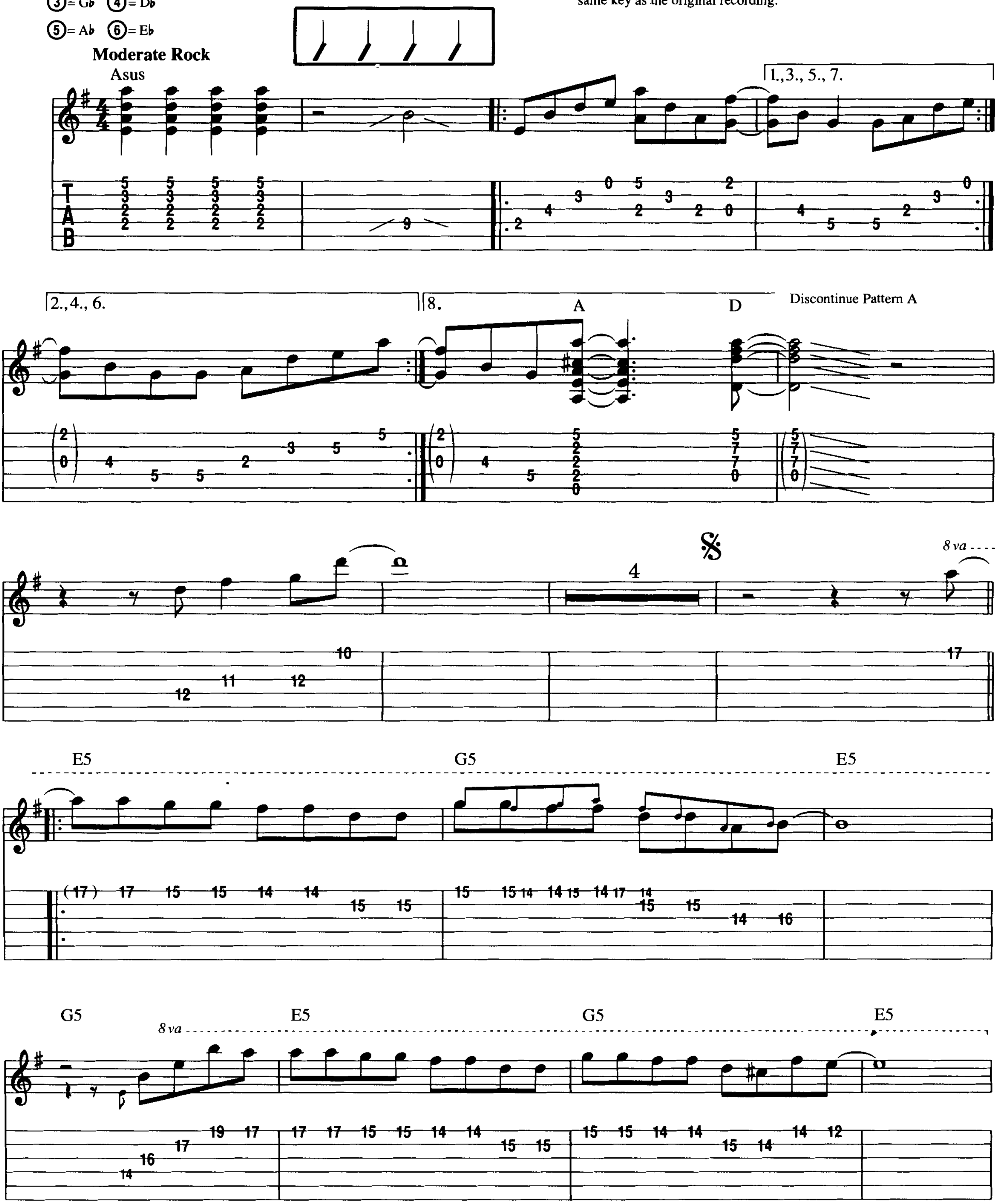
Soulful Terrain
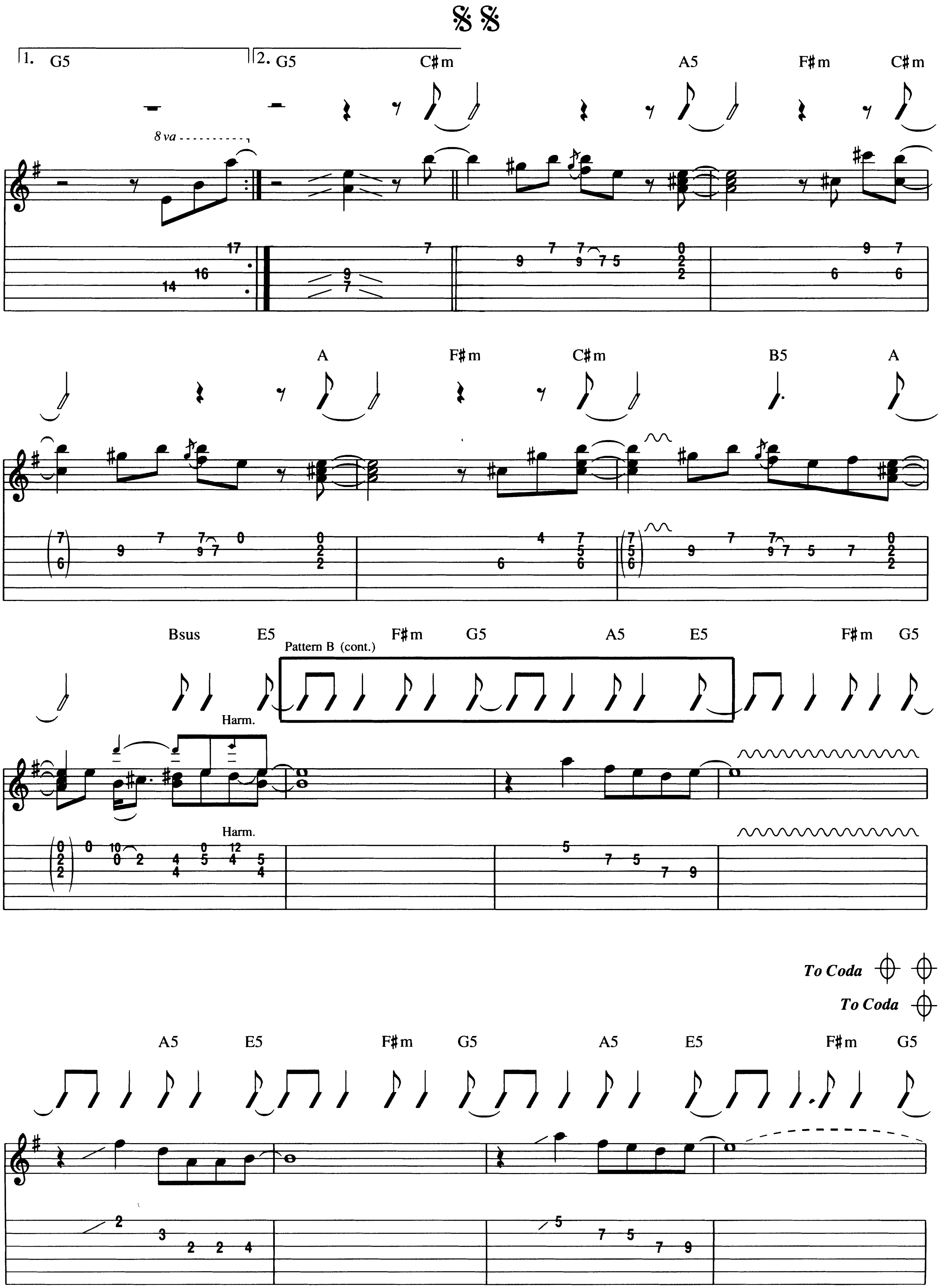
By Eric Johnson
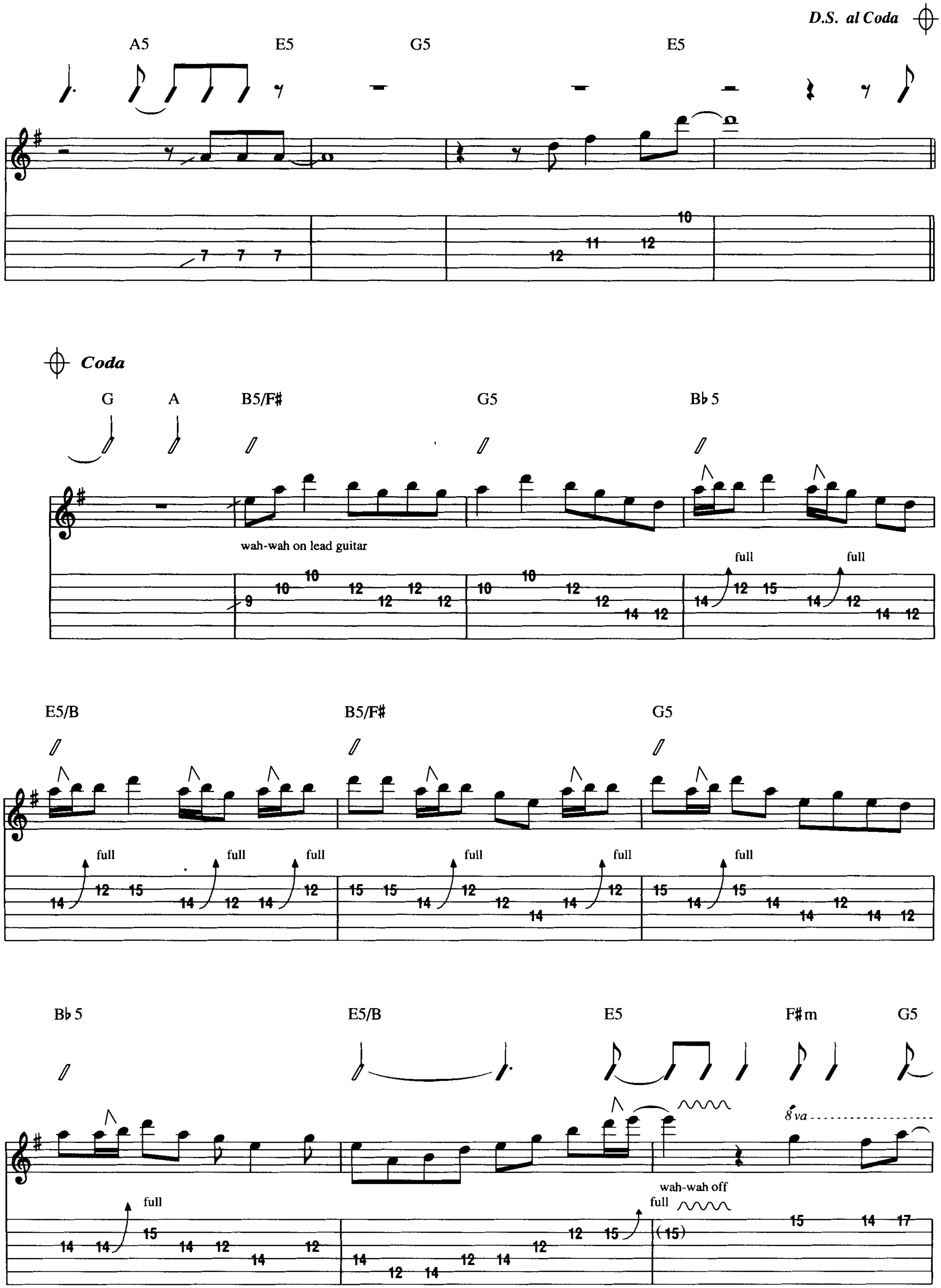
Tune Down 1/2 Step
① = E♭ ② = B♭
③ = G♭ ④ = D♭
⑤ = A♭ ⑥ = E♭
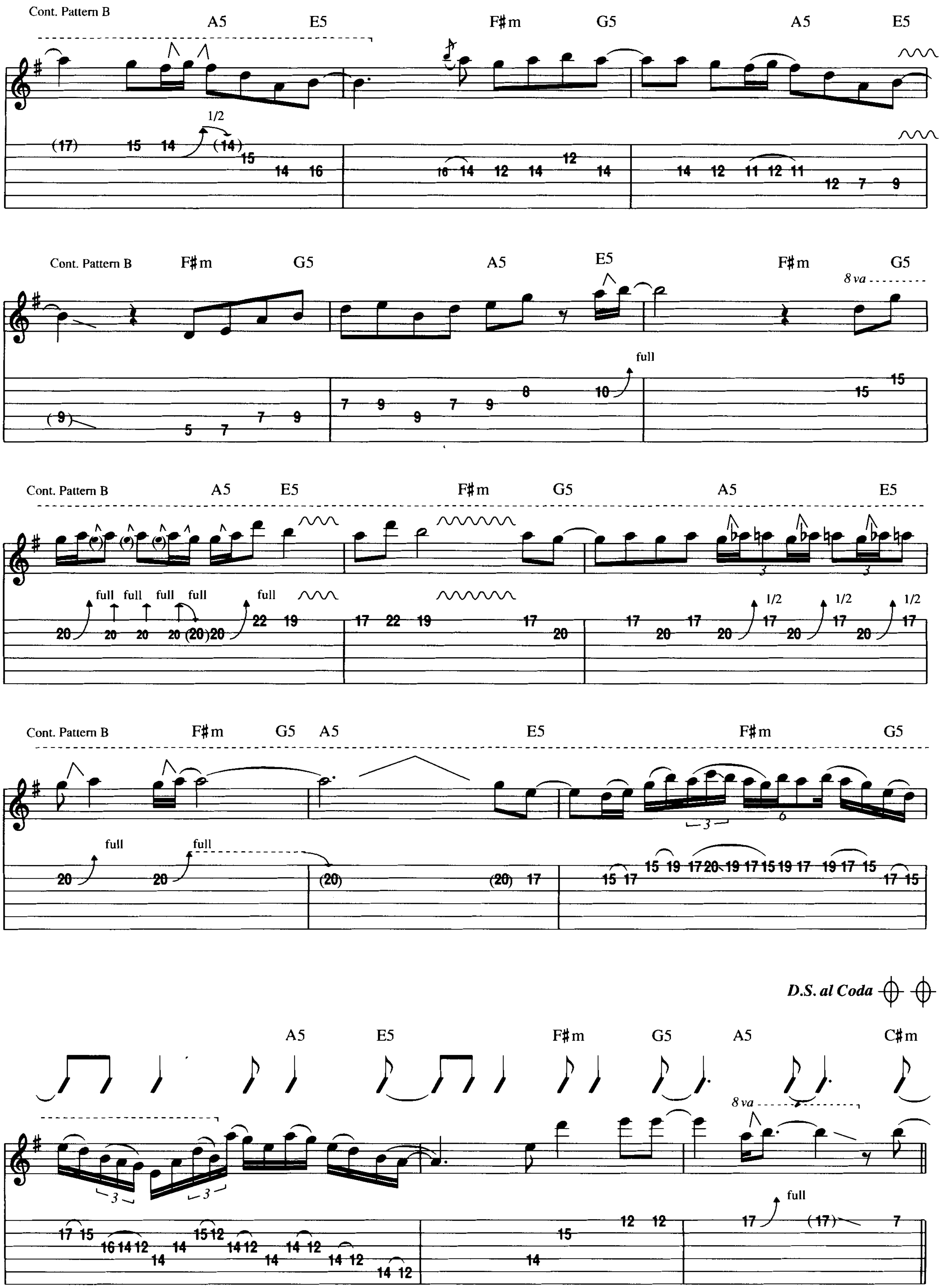
Editor's Note: Eric plays this song in the key of G♭ but, to make it easier to read, we have written it out in the key of G. If you tune your guitar down a half-step as suggested, you will still sound in the same key as the original recording.

Cont. Pattern A (repeating digital delay)




1. G5
2. G5
C♯m
A5
F♯m
C♯m
8va
A
F♯m
C♯m
B5
A
Bsus
E5
Pattern B (cont.)
F♯m
G5
A5
E5
F♯m
G5
Harm.
Harm.
To Coda
To Coda
A5
E5
F♯m
G5
A5
E5
F♯m
G5


D.S. al Coda
A5 E5 G5 E5
Coda
G A B5/F♯ G5 B♭5
wah-wah on lead guitar
full
E5/B B5/F♯ G5
B♭5 E5/B E5 F♯m G5
8va
wah-wah off



Cont. Pattern B
A5 E5 F♯m G5 A5 E5
1/2
Cont. Pattern B
F♯m G5 A5 E5 F♯m G5
8va
full
Cont. Pattern B
A5 E5 F♯m G5 A5 E5
full full full full full
1/2 1/2 1/2
Cont. Pattern B
F♯m G5 A5 E5 F♯m G5
full full
D.S. al Coda
A5 E5 F♯m G5 A5 C♯m
8va
full
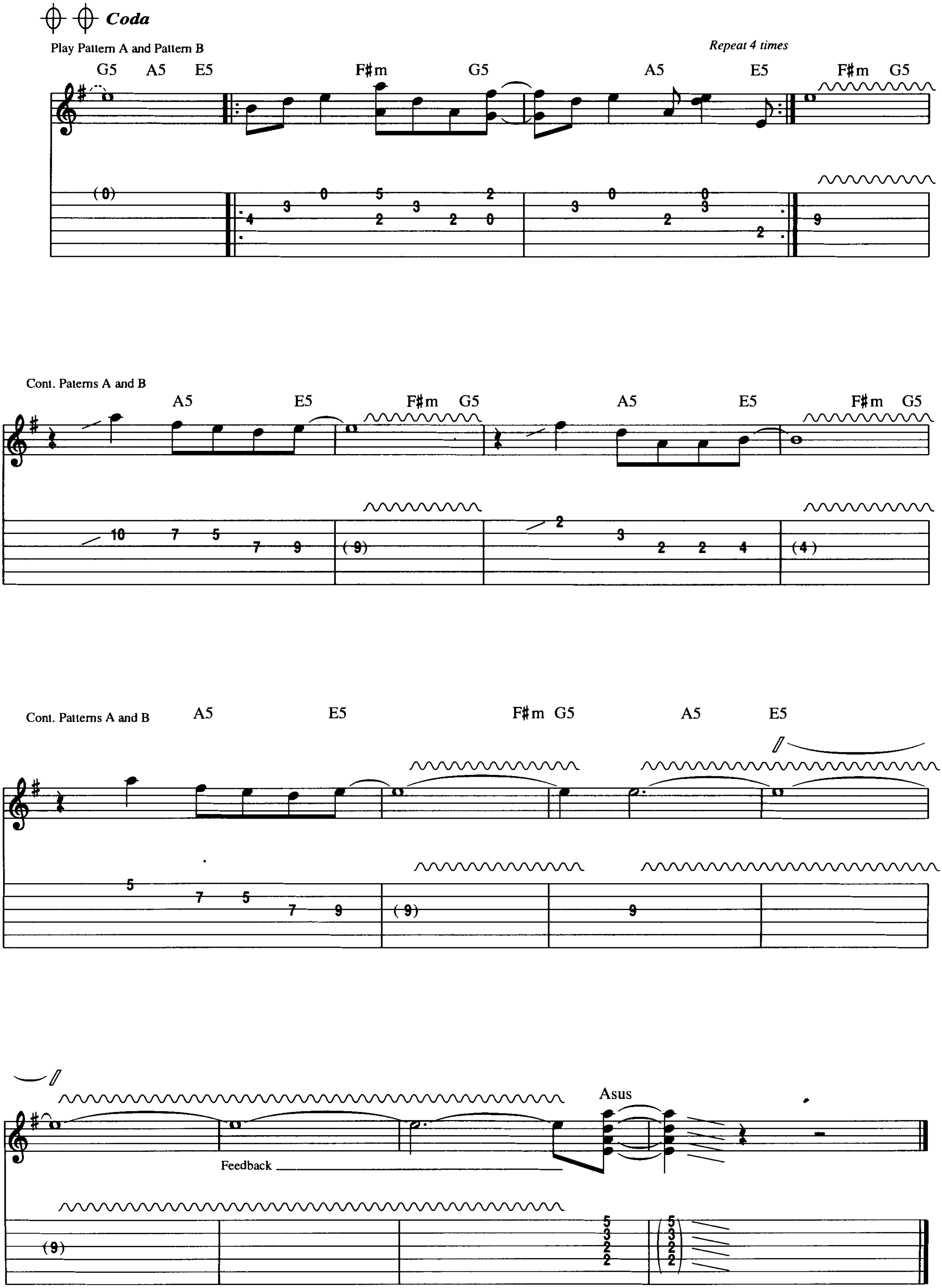

Coda
Play Pattern A and Pattern B
Repeat 4 times
G5 A5 E5 F♯m G5 A5 E5 F♯m G5
Cont. Paterns A and B
A5 E5 F♯m G5 A5 E5 F♯m G5
Cont. Paterns A and B
A5 E5 F♯m G5 A5 E5
Feedback
Asus



photo credit. Park Street

Desert Rose

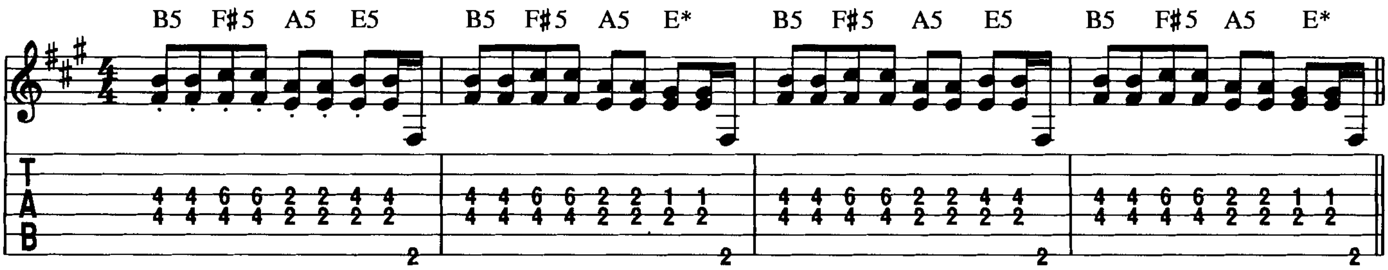
Words and Music by Eric Johnson and Vince Mariani

Editor's Note: Eric plays this song in the key of A♭ but, to make it easier to read, we have written it out in the key of A. If you tune your guitar down a half-step as suggested, you will still sound in the same key as the original recording.

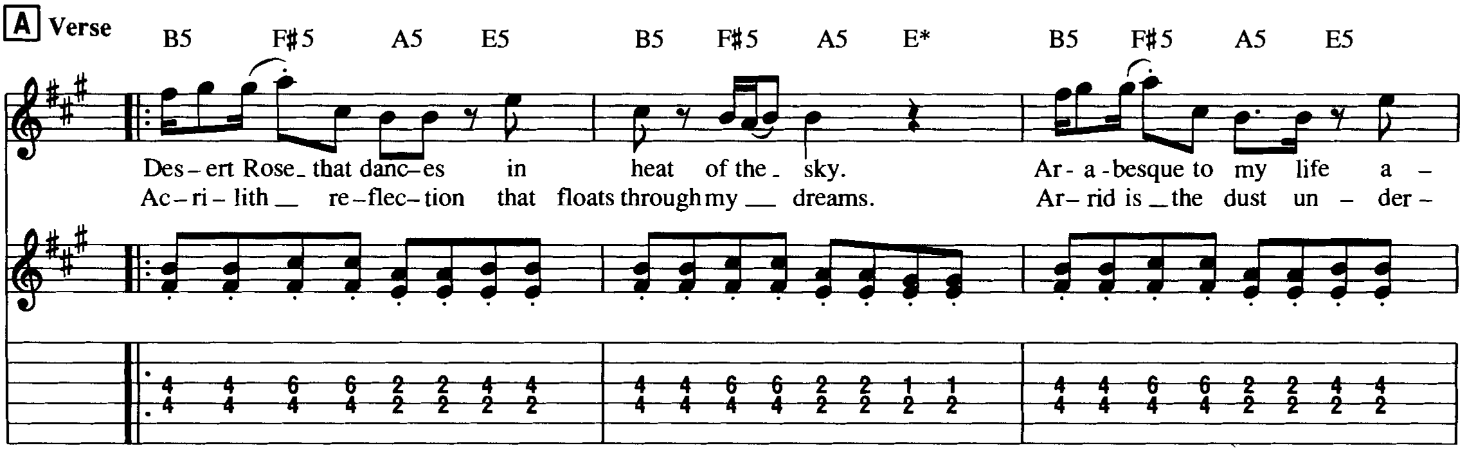
Intro
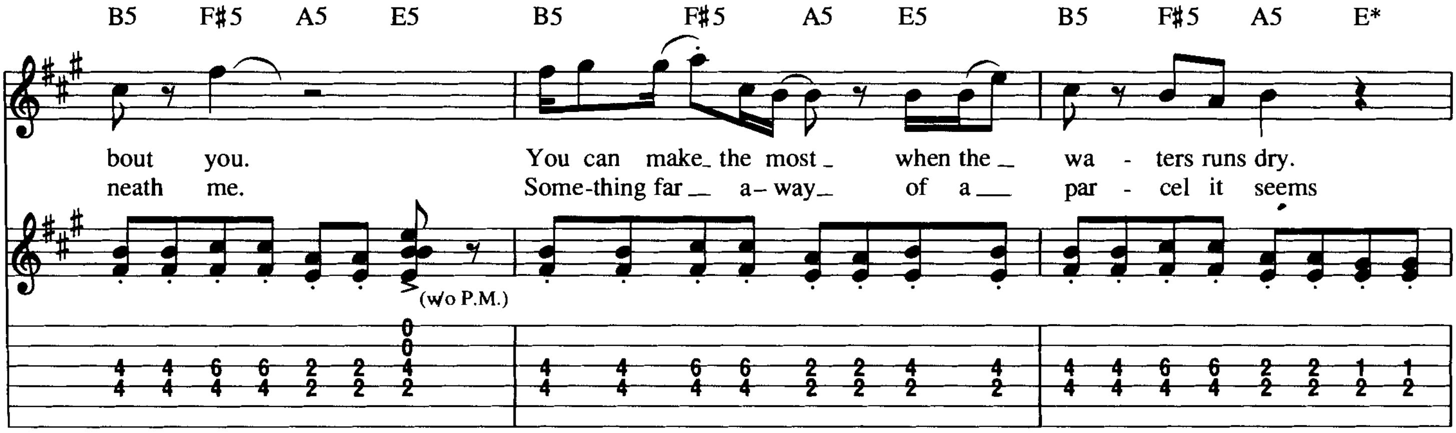
Moderate Rock
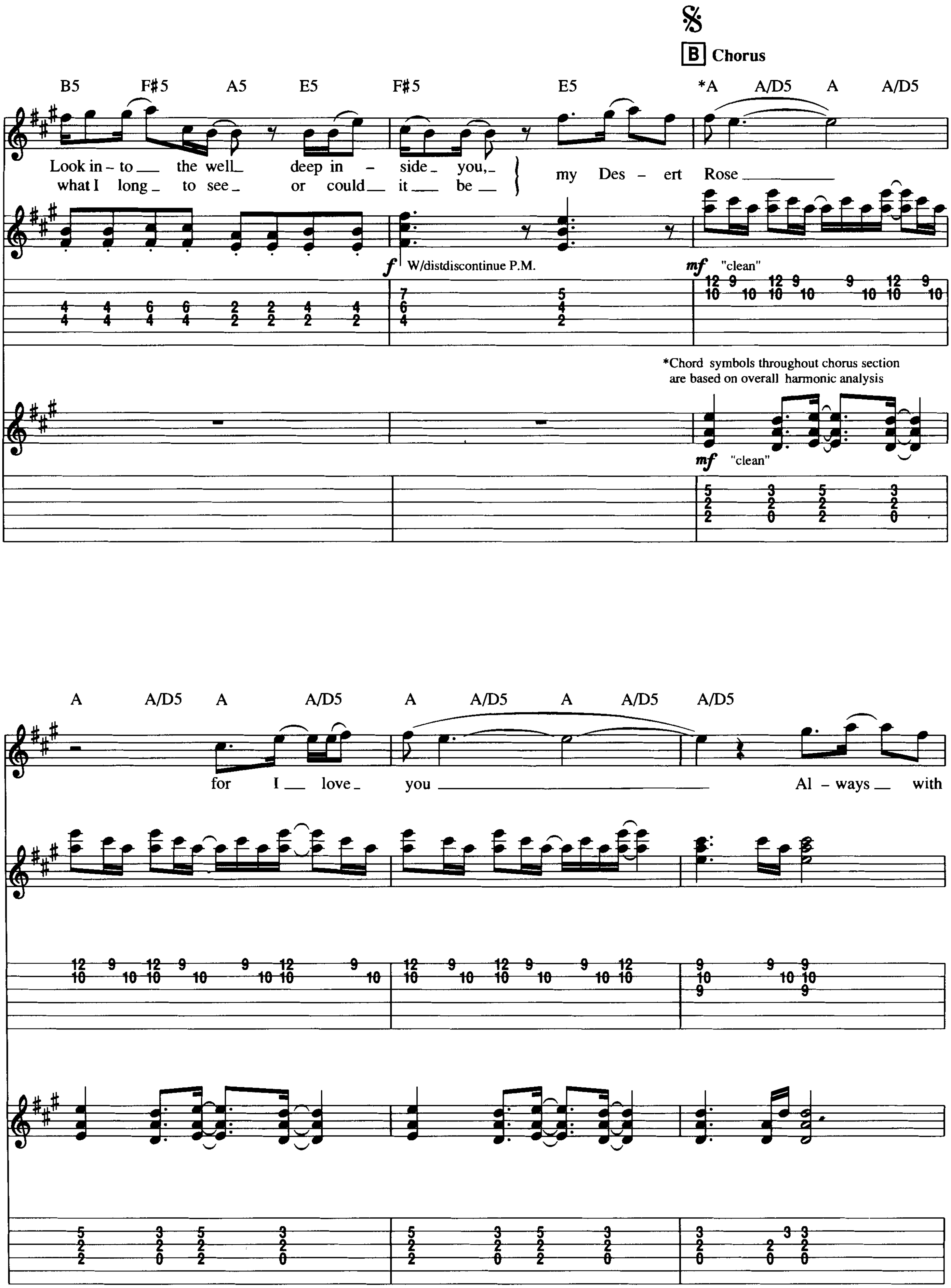
Guitars tuned a semitone below standard pitch.
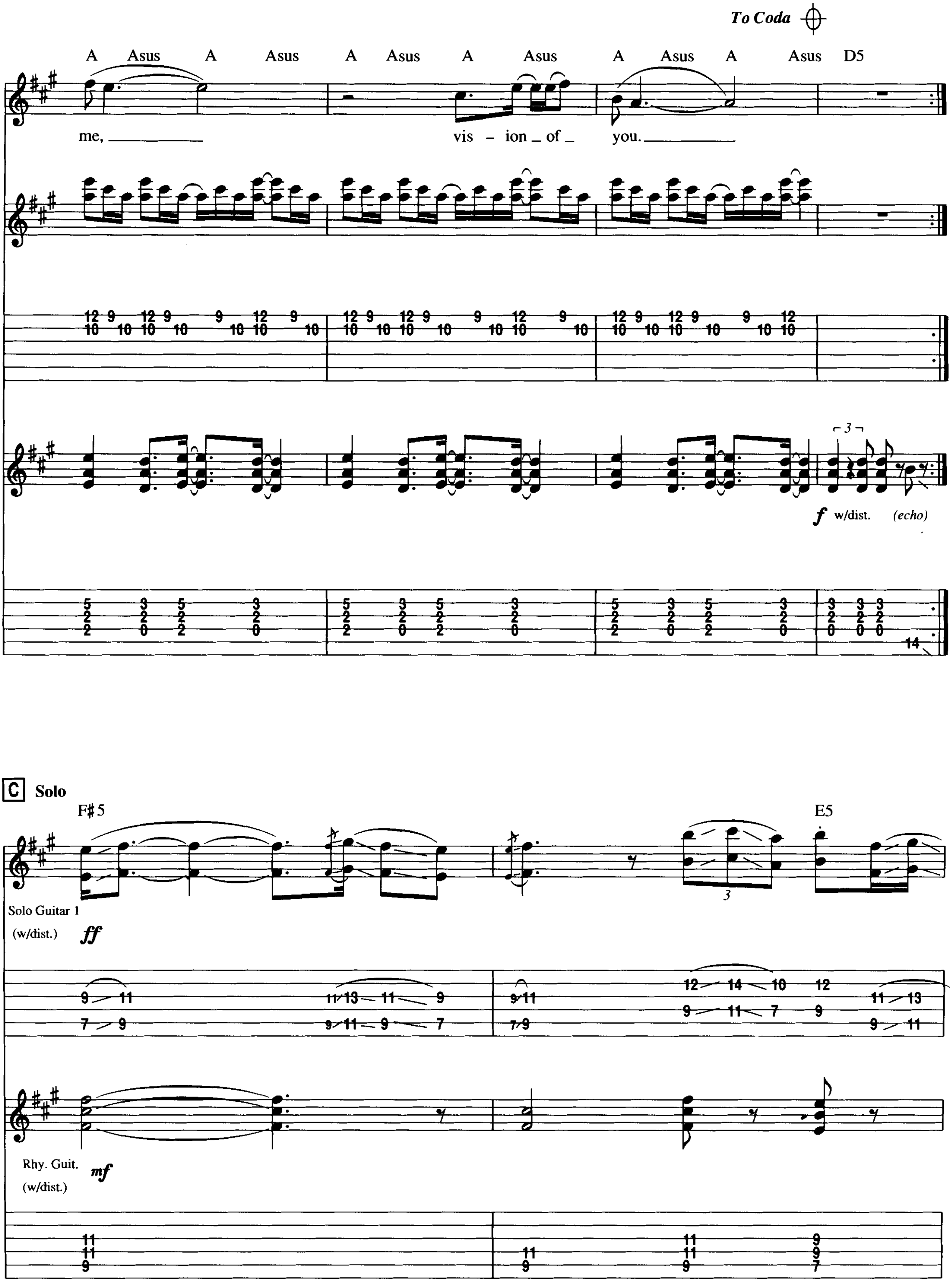


* no fifth



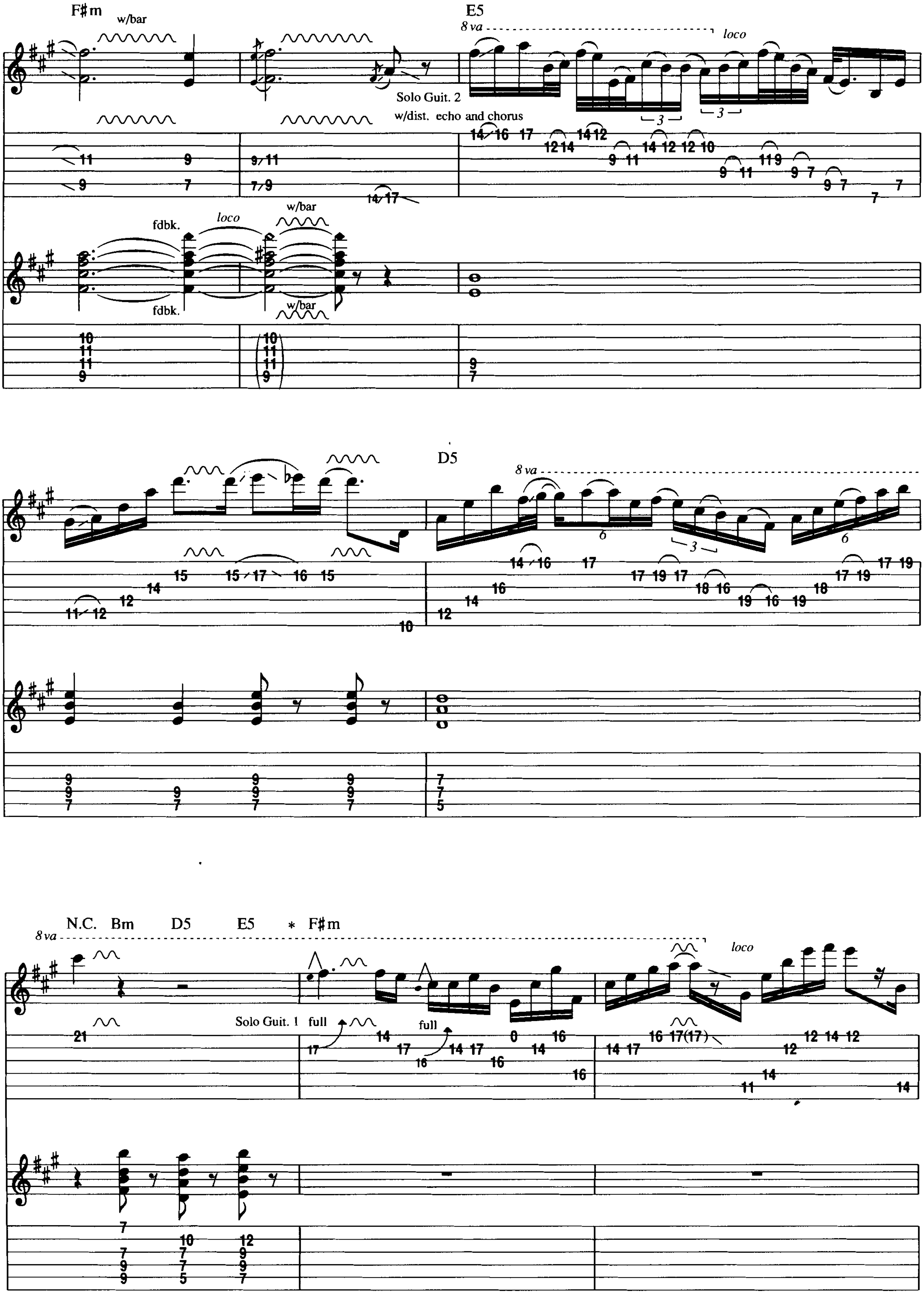




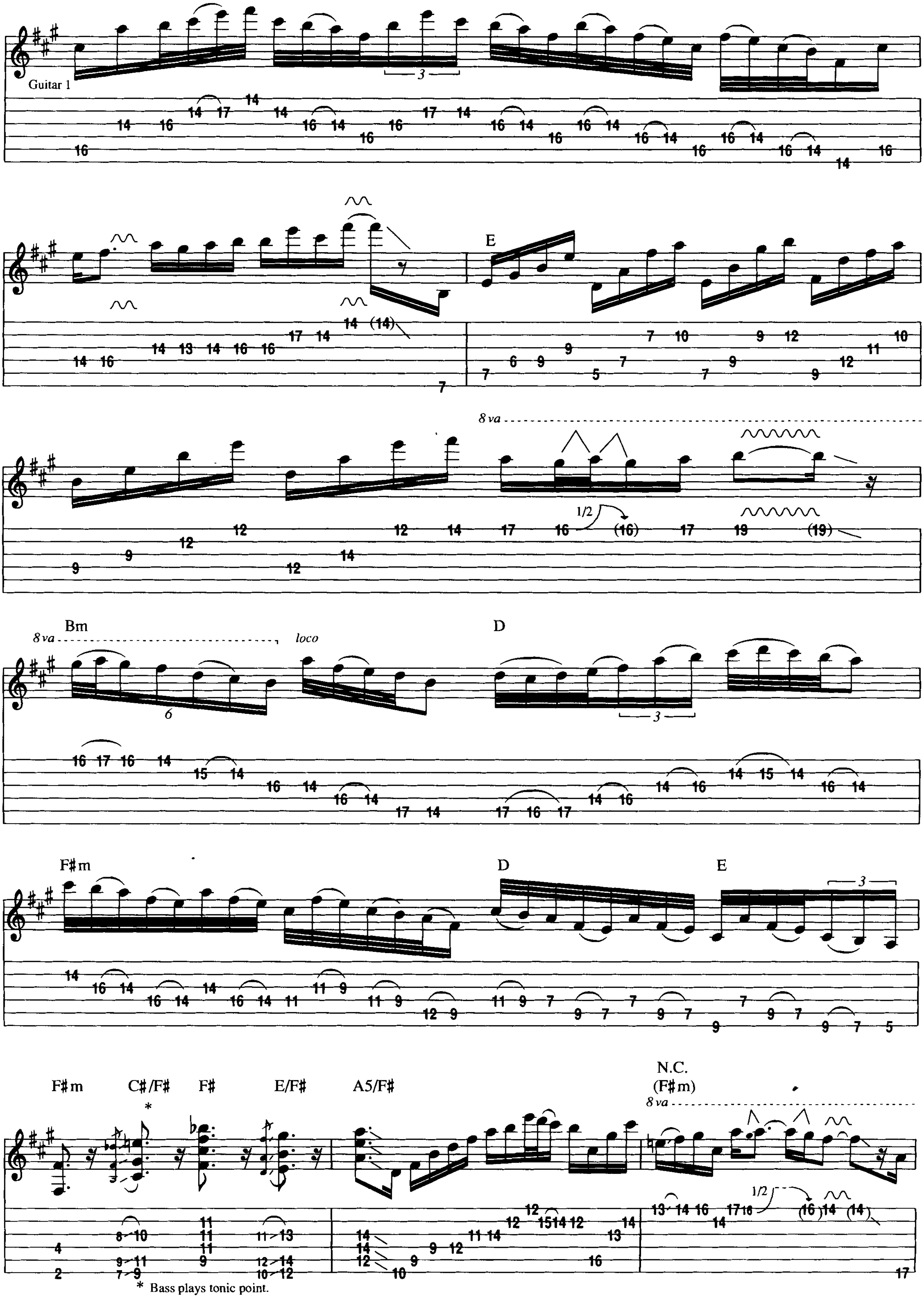
B Chorus
B5 F#5 A5 E5 F#5 E5 *A A/D5 A A/D5
Look in - to the well deep in - side you, my Des - ert Rose
what I long to see or could it be
W/distdiscontinue P.M.
"clean"
*Chord symbols throughout chorus section are based on overall harmonic analysis
"clean"
A A/D5 A A/D5 A A/D5 A A/D5 A/D5
for I love you Al - ways with
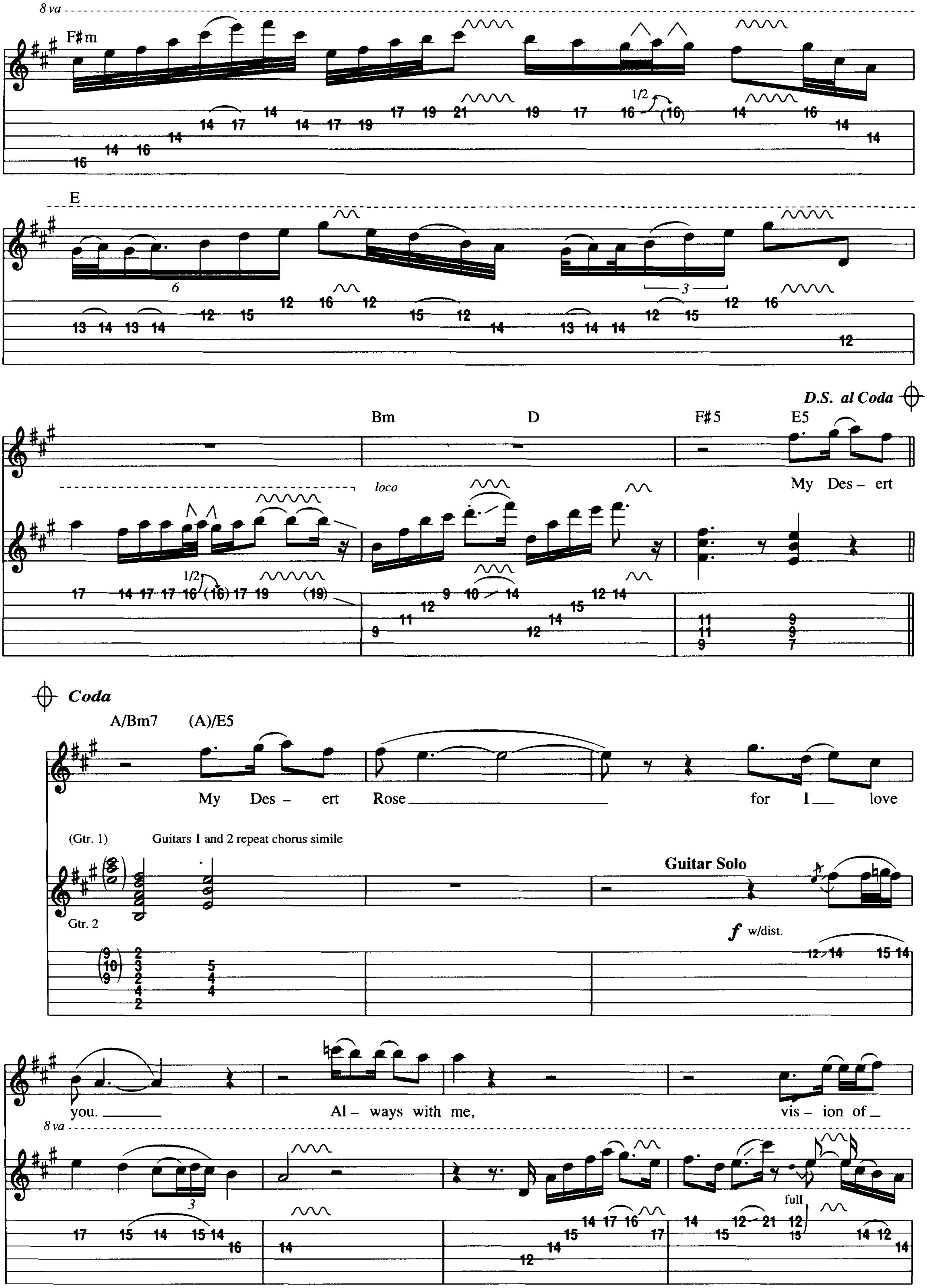


To Coda
A Asus A Asus A Asus A Asus A Asus A Asus D5
me, vis - ion of you.
f w/dist. (echo)
C Solo
F#5
E5
Solo Guitar 1
(w/dist.)
ff
Rhy. Guit.
(w/dist.)
mf
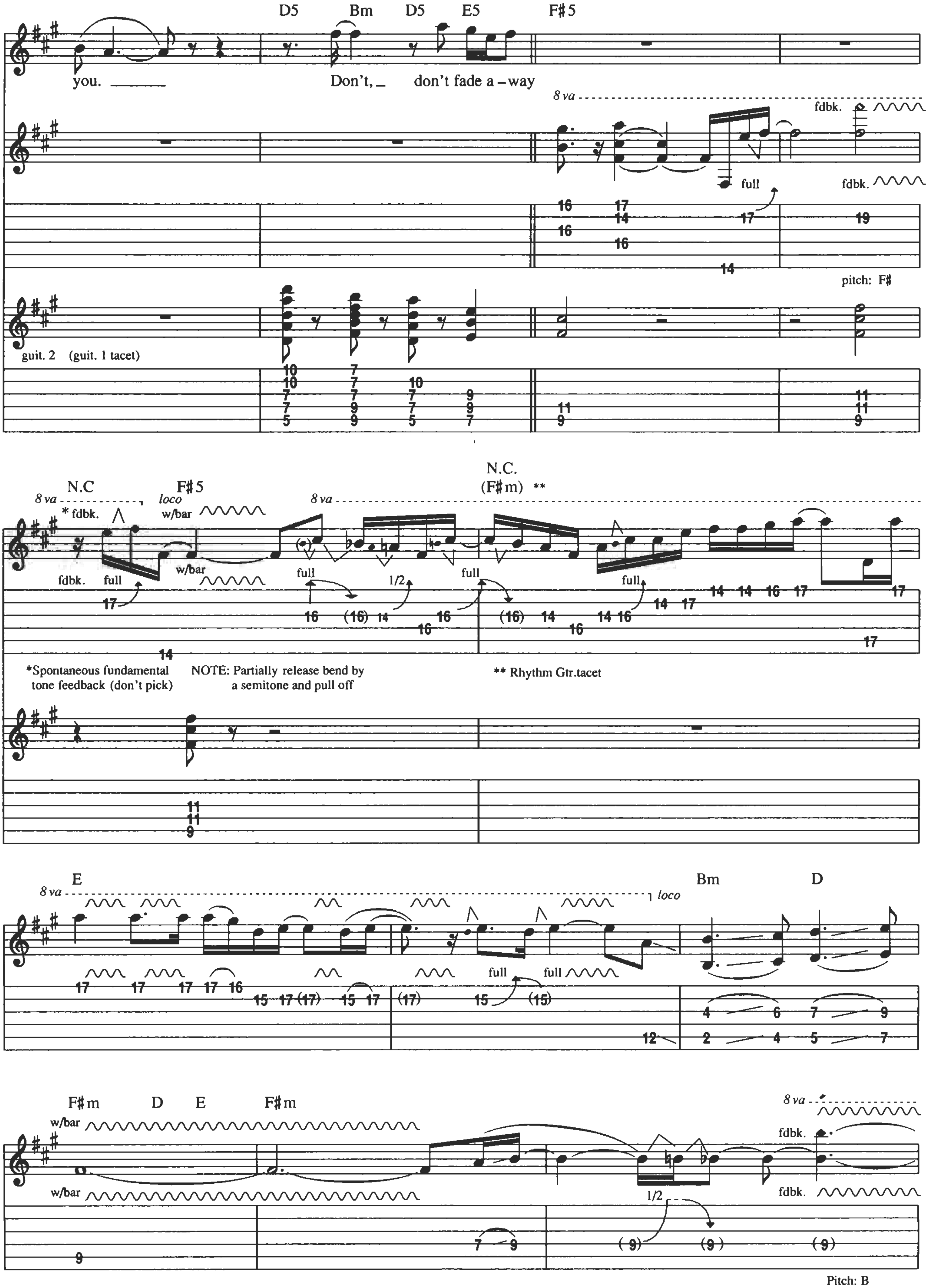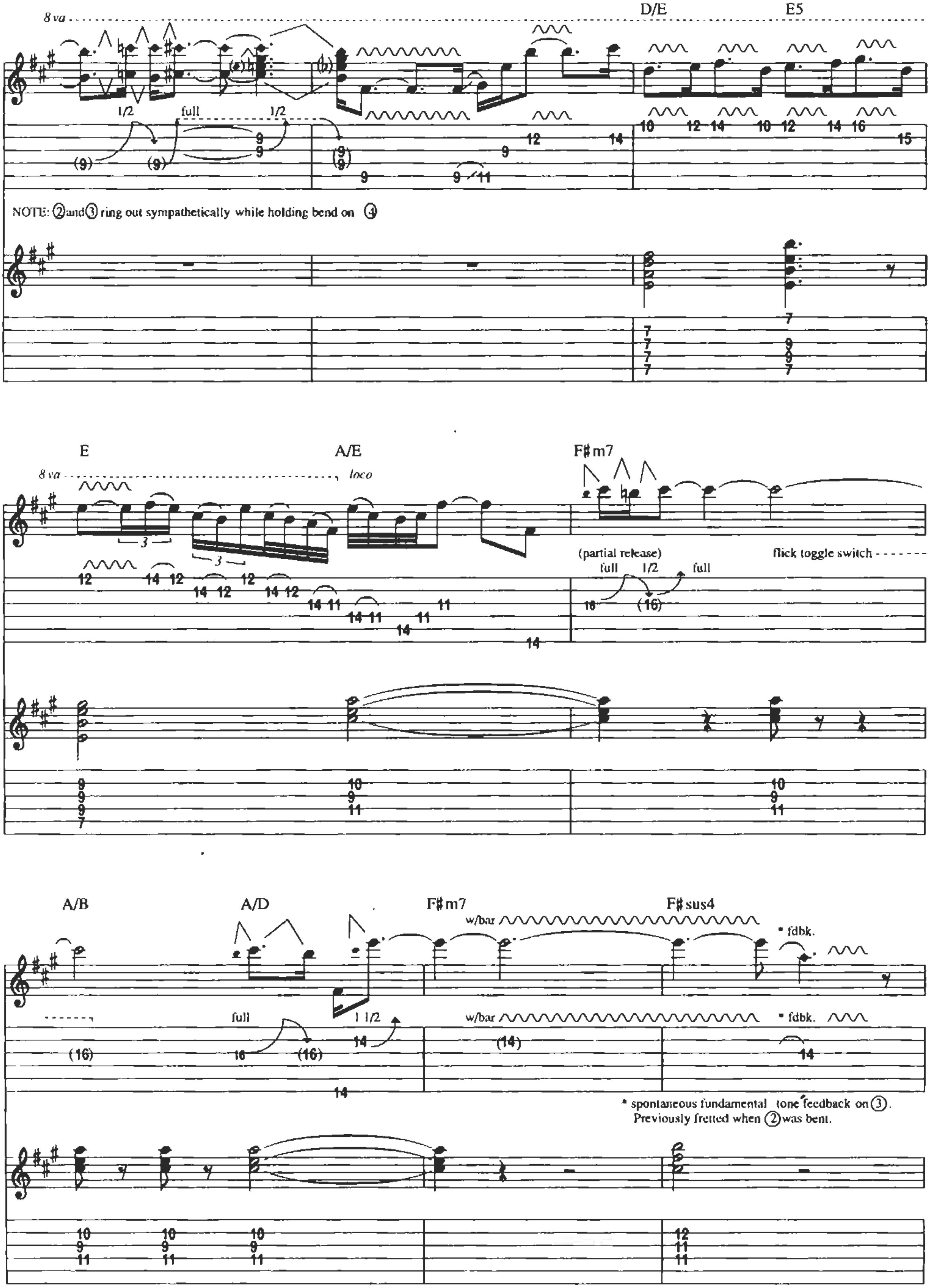


* Harmonic progression inferred by bass
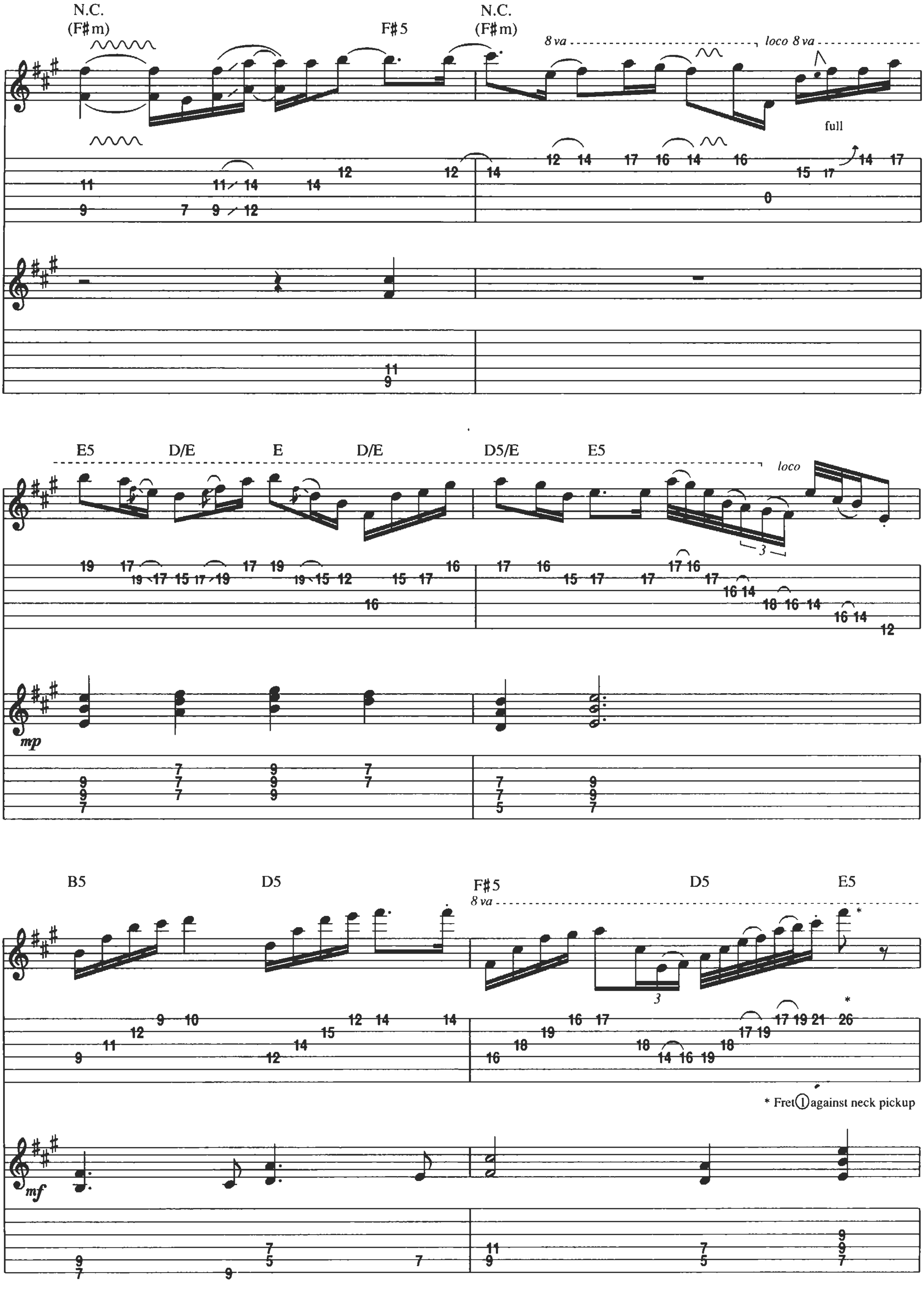


Guitar 1
E
8va
1/2
Bm
8va
loco
D
F♯m
D
E
F♯m
C♯/F♯
F♯
E/F♯
A5/F♯
N.C.
(F♯m)
8va
1/2
* Bass plays tonic point.
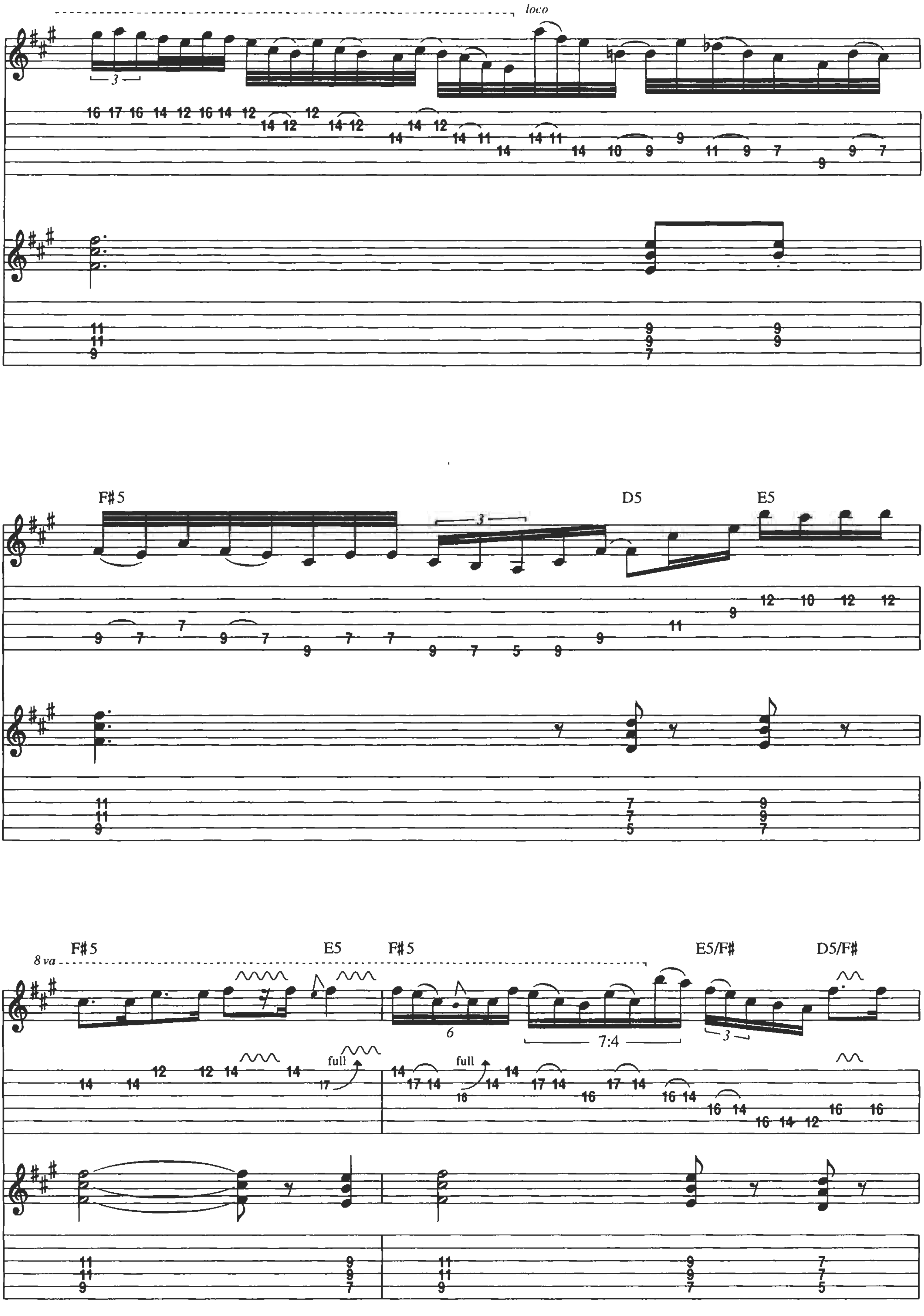

8va
F♯m
1/2
E
6
3
Bm
D
F♯5
E5
D.S. al Coda
loco
My Des – ert
Coda
A/Bm7
(A)/E5
My Des – ert Rose for I love
(Gtr. 1)
Guitars 1 and 2 repeat chorus simile
Guitar Solo
Gtr. 2
f w/dist.
you. Al – ways with me, vis – ion of
full
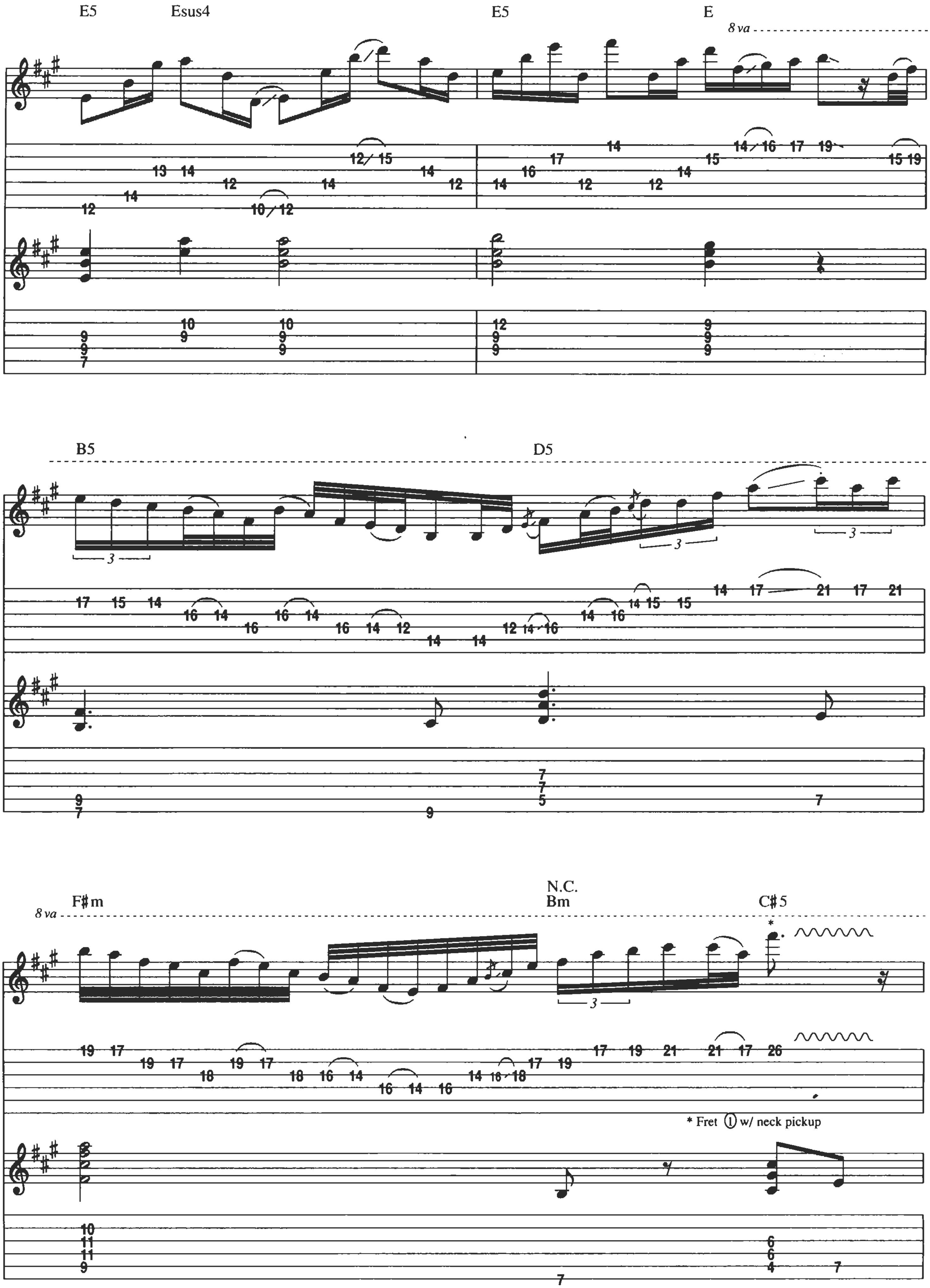

D5 Bm D5 E5 F♯5
you.
Don't, don't fade a-way
8va
fdbk.
full
pitch: F♯
guit. 2 (guit. 1 tacet)
N.C
F♯5
loco
w/bar
N.C.
(F♯m) **
1/2
*Spontaneous fundamental tone feedback (don't pick)
NOTE: Partially release bend by a semitone and pull off
** Rhythm Gtr.tacet
E
Bm D
F♯m D E F♯m
Pitch: B
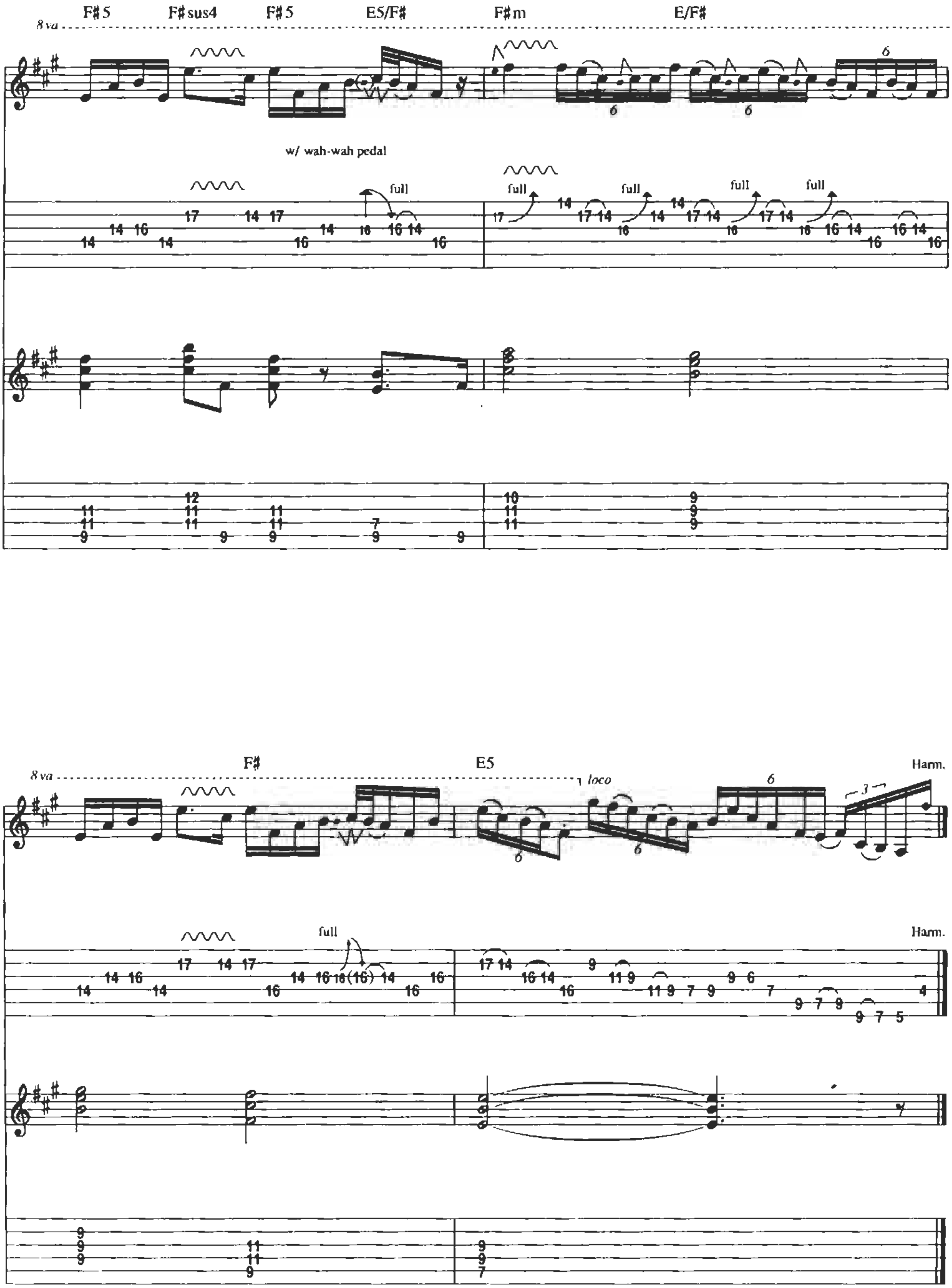

8va
D/E
E5
1/2
full
1/2
NOTE: ② and ③ ring out sympathetically while holding bend on ④
E
A/E
F♯m7
loco
(partial release)
full
1/2
full
flick toggle switch
A/B
A/D
F♯m7
F♯sus4
w/bar
* fdbk.
full
1 1/2
* spontaneous fundamental tone feedback on ③. Previously fretted when ② was bent.



N.C.
(F#m)
F#5
N.C.
(F#m)
8va
loco 8va
full
E5
D/E
E
D/E
D5/E
E5
loco
mp
B5
D5
F#5
8va
D5
E5
mf
* Fret ① against neck pickup
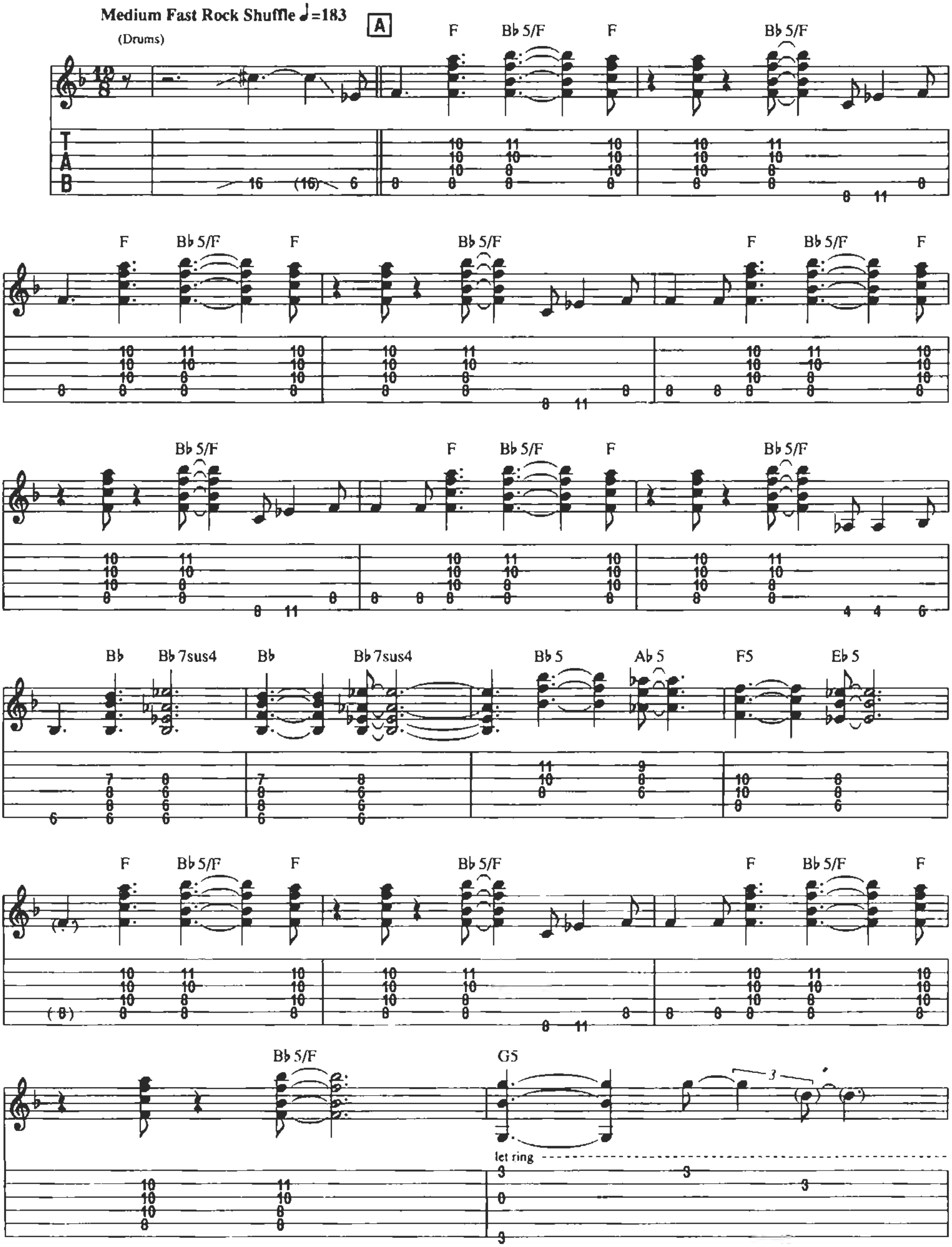

loco
F#5
D5
E5
F#5
8va
E5
F#5
E5/F#
D5/F#
full
full
7:4
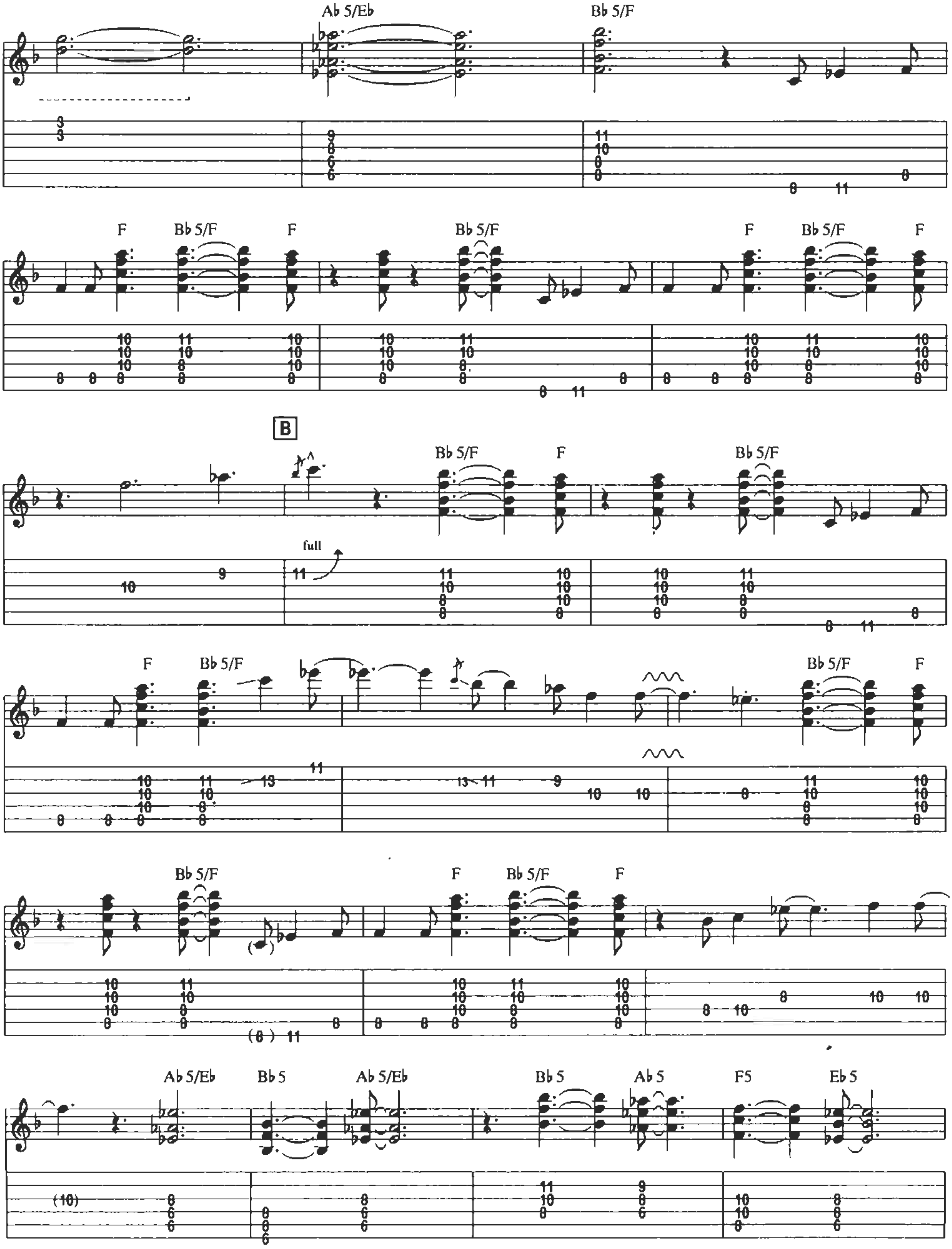

E5
Esus4
E5
E
8va
B5
D5
F♯m
8va
N.C.
Bm
C♯5
* Fret ① w/ neck pickup
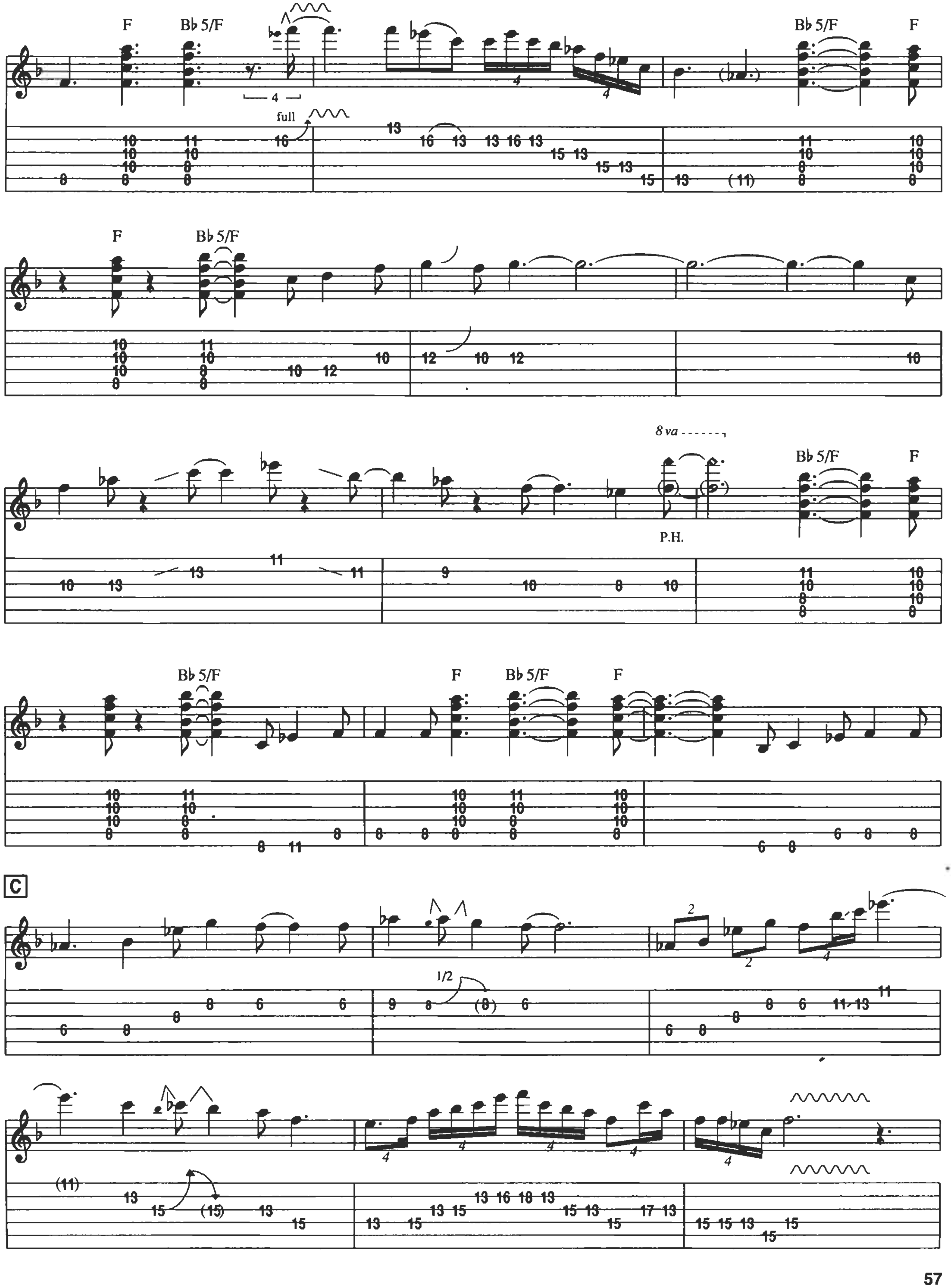

F♯5 F♯sus4 F♯5 E5/F♯ F♯m E/F♯
8va
w/ wah-wah pedal
full
F♯ E5
loco
Harm.
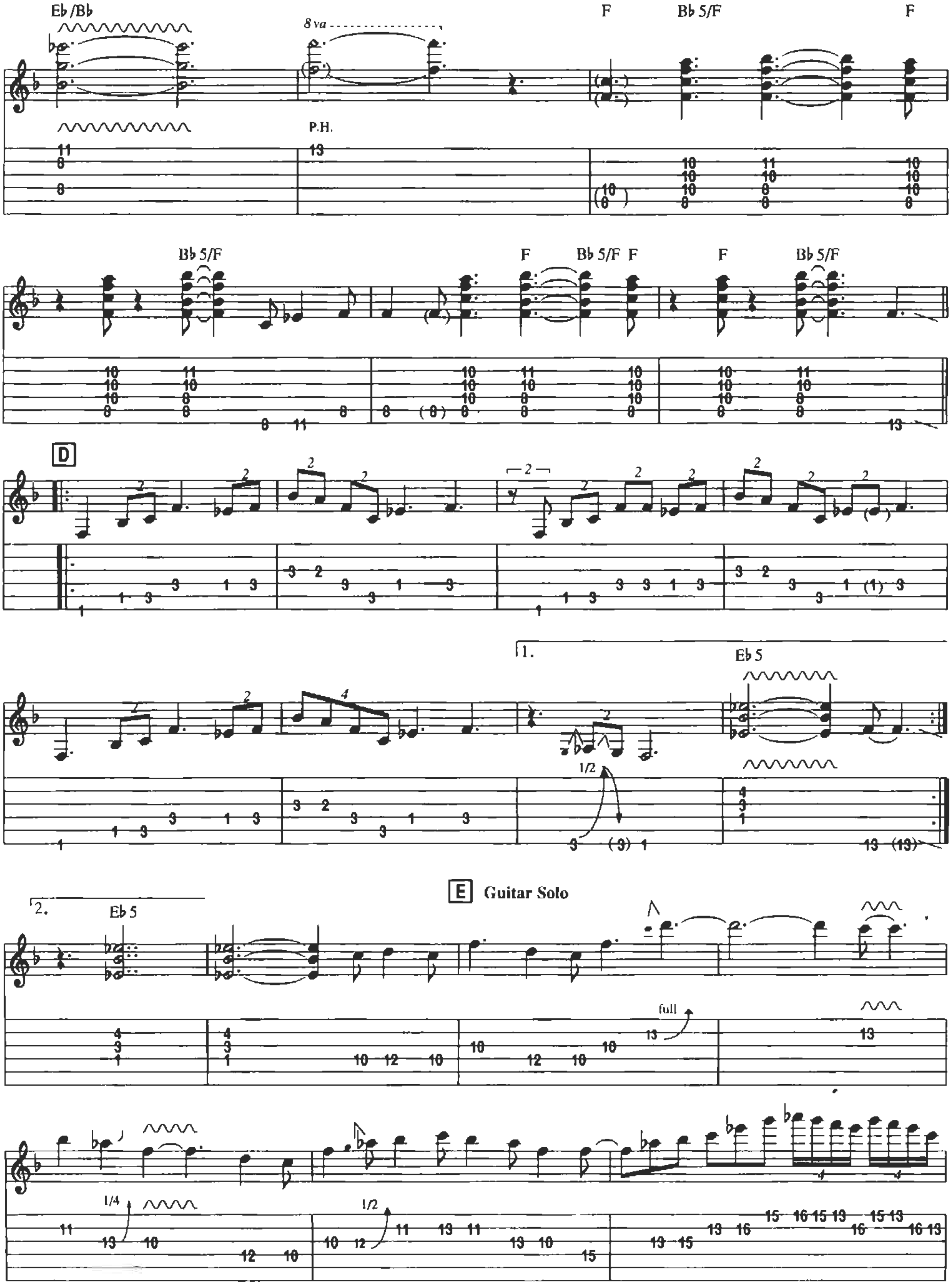
Righteous
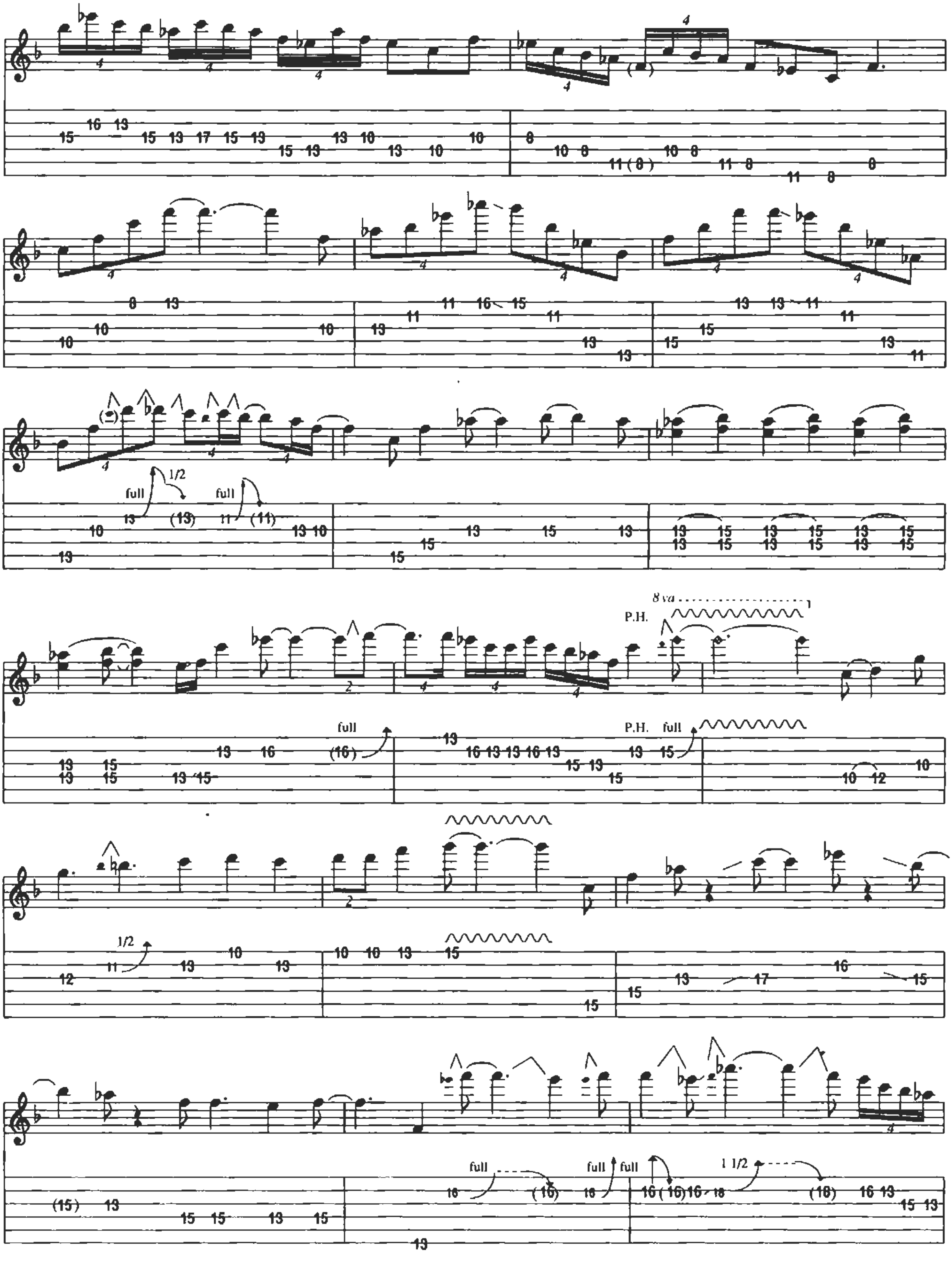
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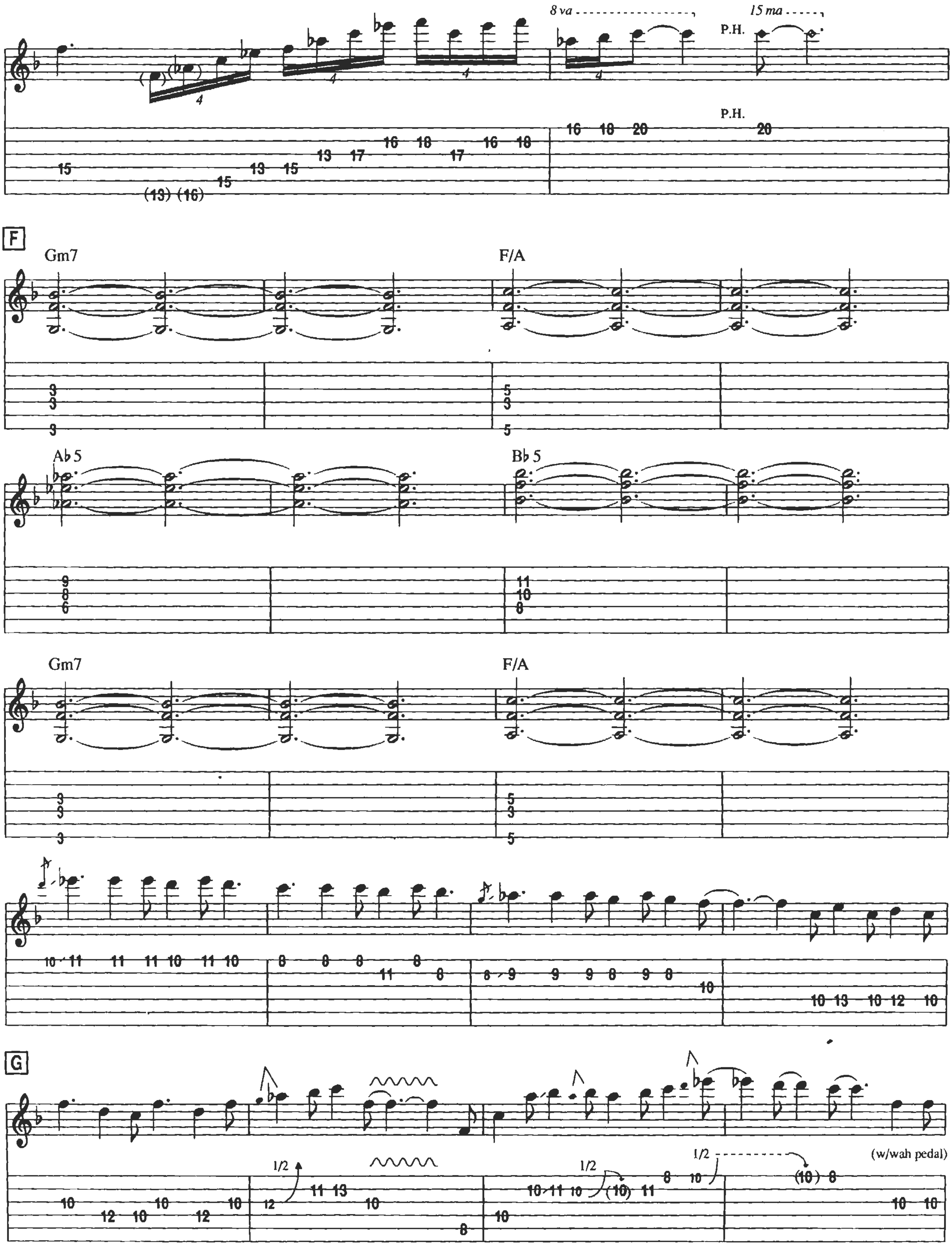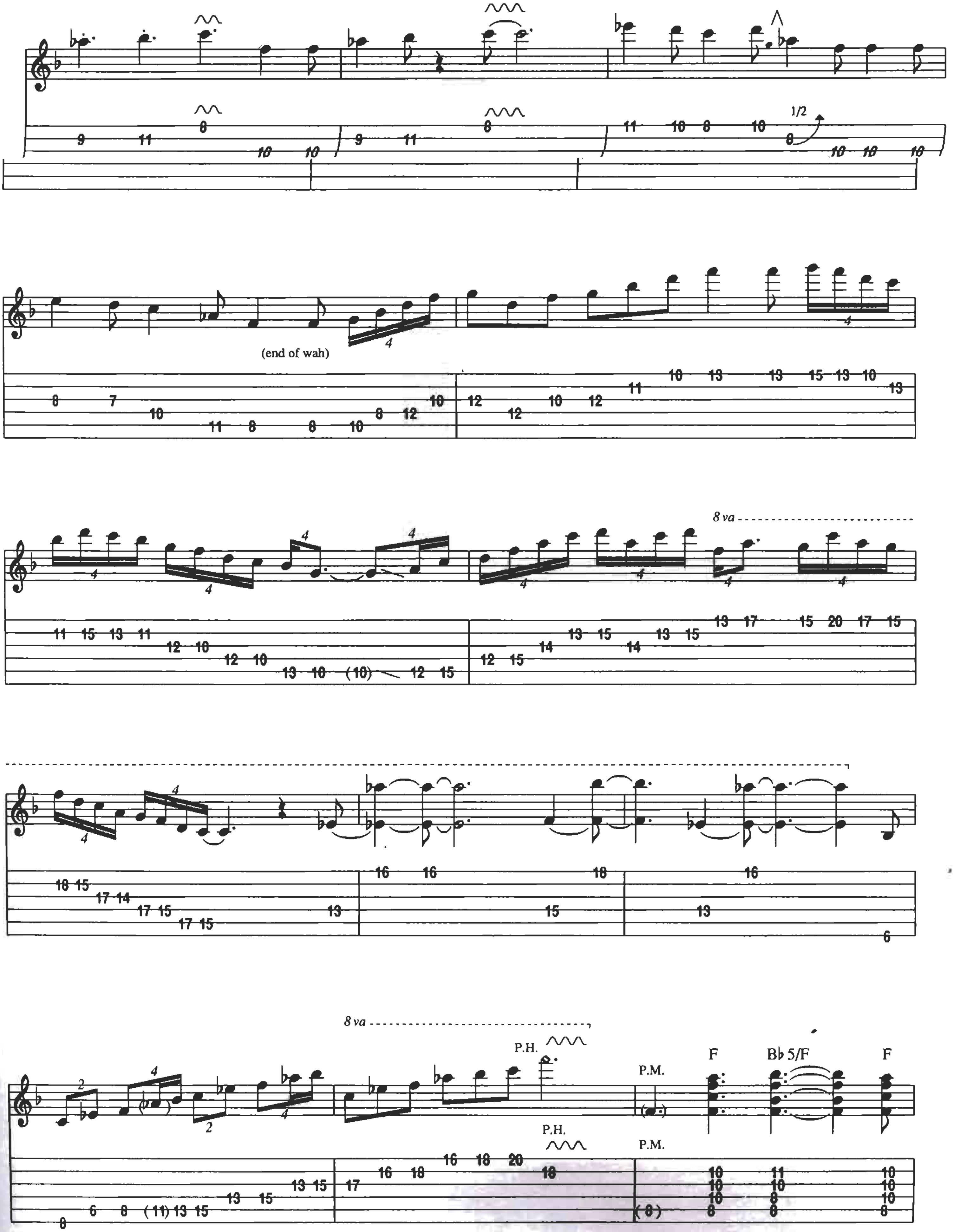



Ab 5/Eb
Bb 5/F
F
Bb 5/F
F
Bb 5/F
F
Bb 5/F
F
B
full
Bb 5/F
F
Bb 5/F
F
Bb 5/F
Bb 5/F
F
Bb 5/F
F
Bb 5/F
F
Ab 5/Eb
Bb 5
Ab 5/Eb
Bb 5
Ab 5
F5
Eb 5
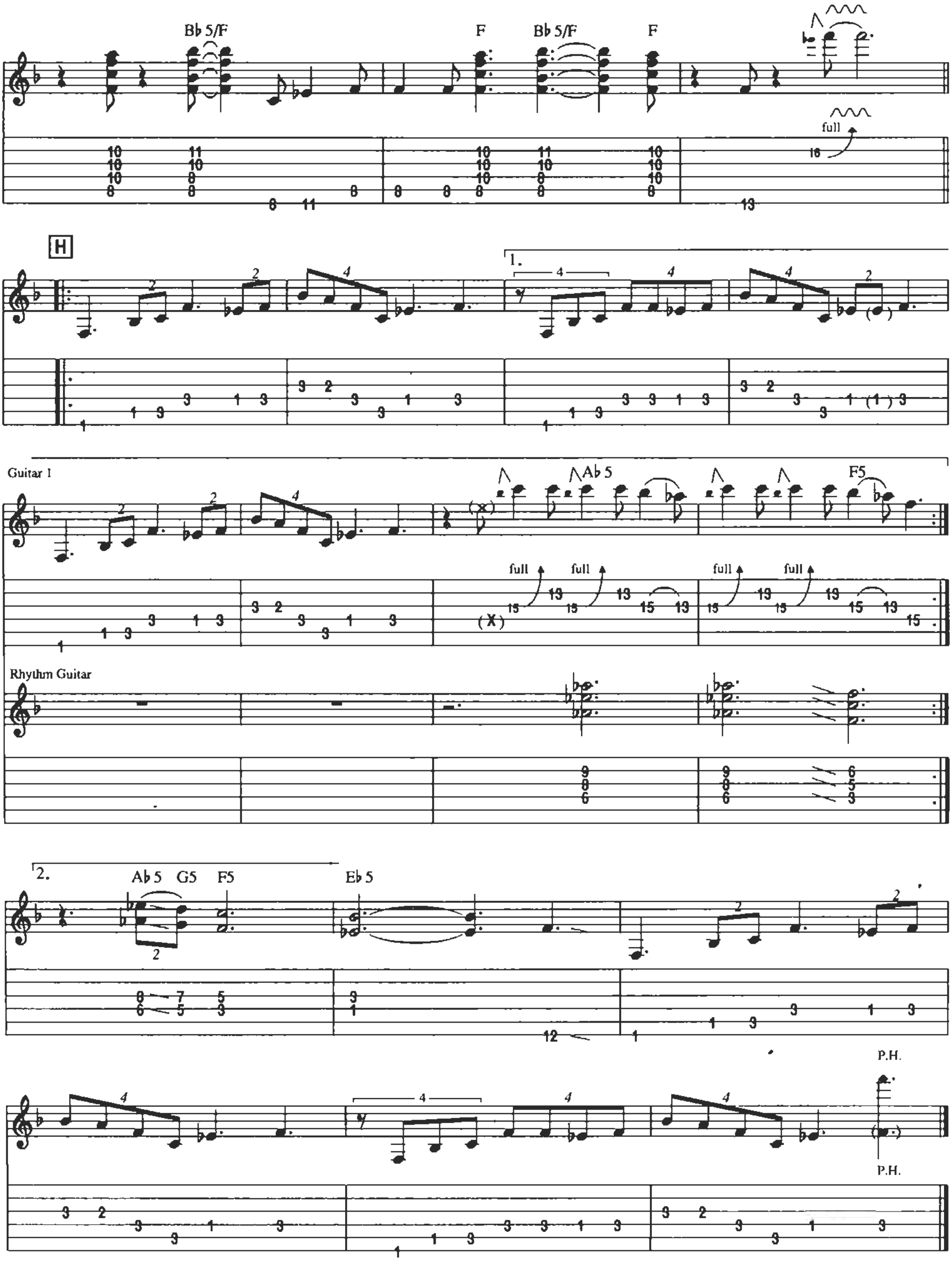

F
Bb 5/F
full
Bb 5/F
F
F
Bb 5/F
8va
P.H.
Bb 5/F
F
Bb 5/F
F
Bb 5/F
F
C


Eb/Bb
8va
P.H.
F
Bb5/F
F
Bb5/F
F
Bb5/F
F
F
Bb5/F
D
1.
Eb5
1/2
2.
Eb5
E Guitar Solo
full
1/4
1/2


full
1/2
full
8va
P.H.
full
P.H.
full
1/2
full
full
full
1 1/2


8va
15ma
P.H.
P.H.
F
Gm7
F/A
A♭5
B♭5
Gm7
F/A
G
1/2
1/2
1/2
(w/wah pedal)


1/2
(end of wah)
8va
8va
P.H.
P.M.
F
B♭5/F
F



Bb 5/F
F
Bb 5/F
F
full
H
1.
Guitar I
Ab 5
F5
full
Rhythm Guitar
2.
Ab 5
G5
F5
Eb 5
P.H.

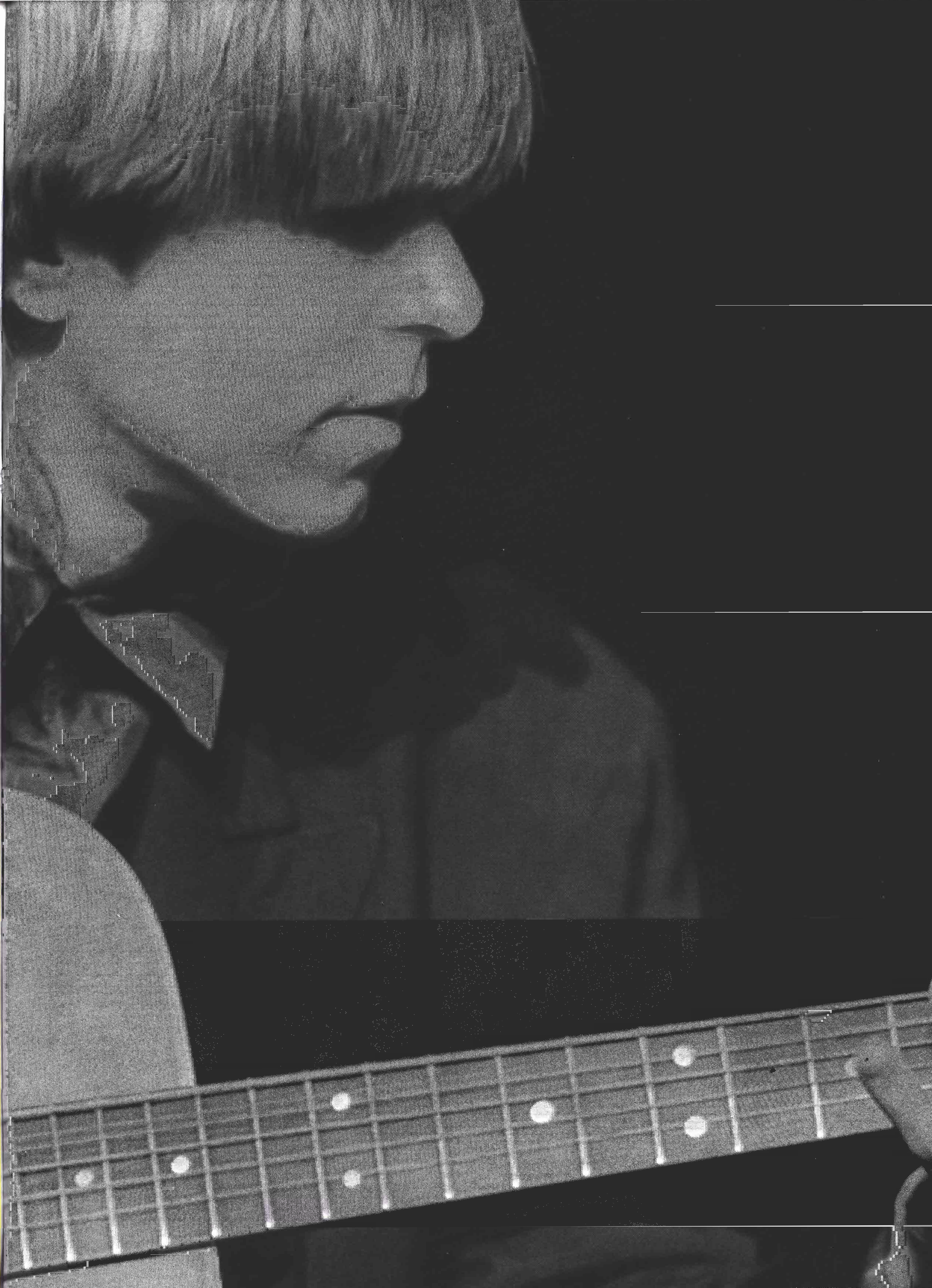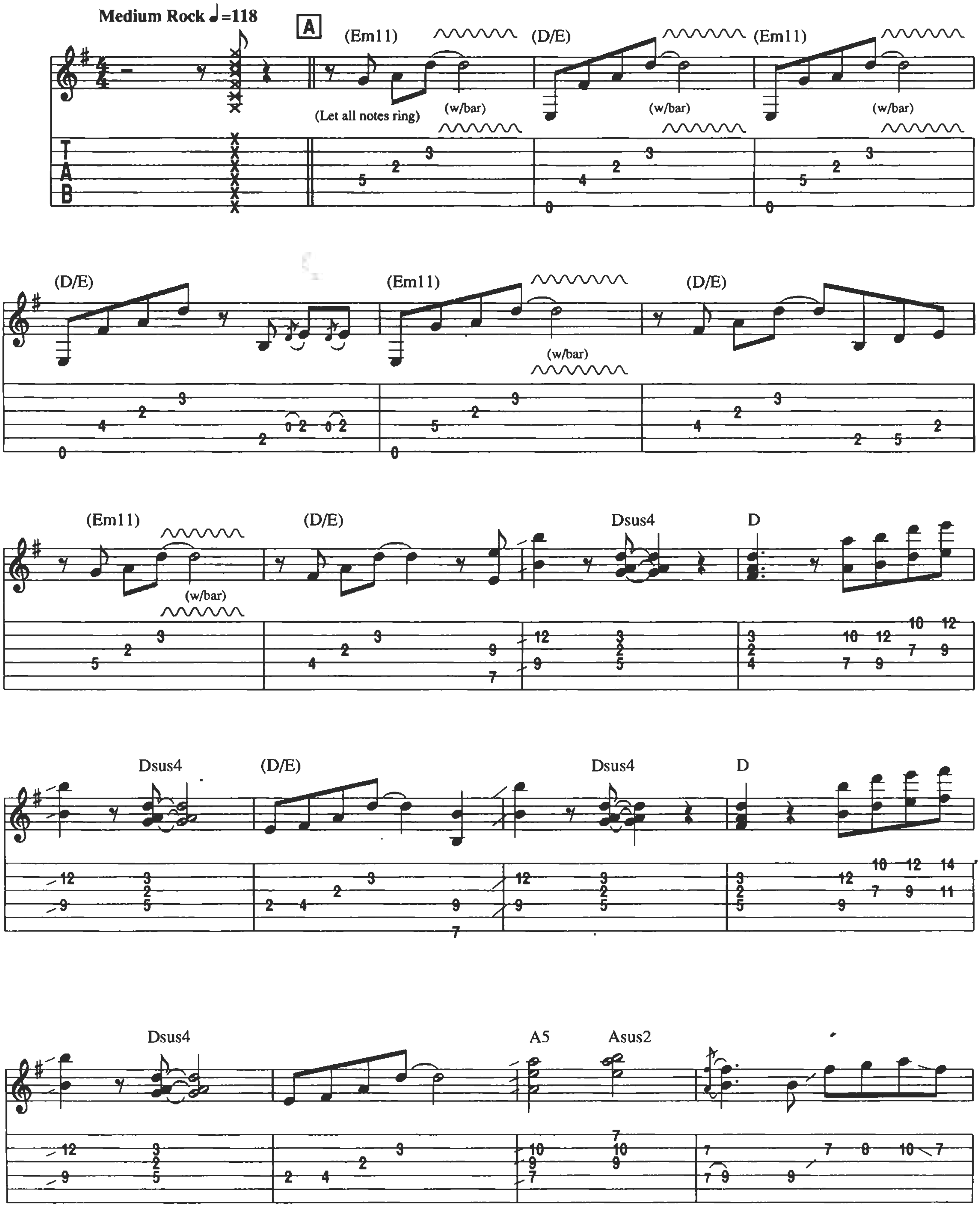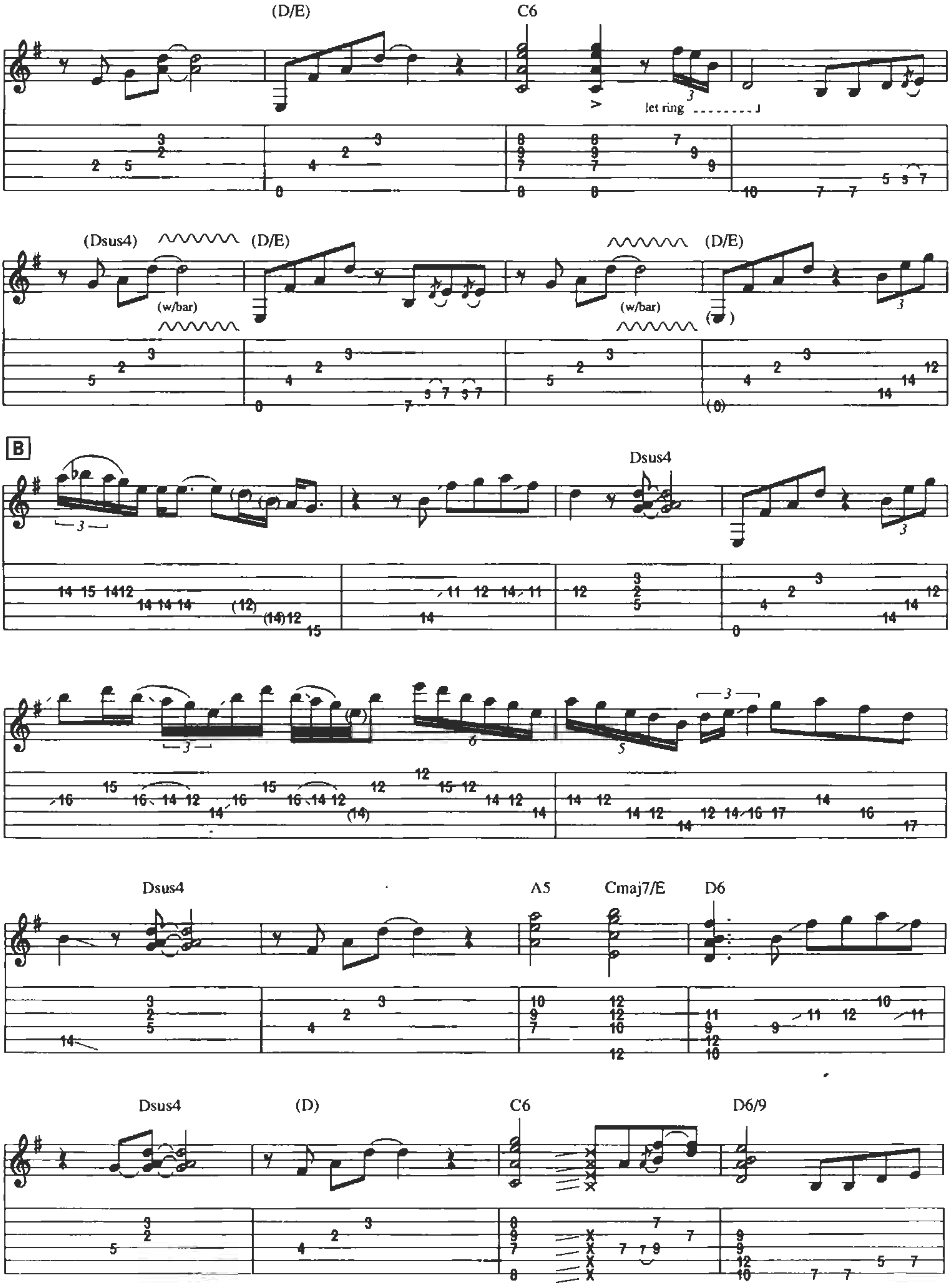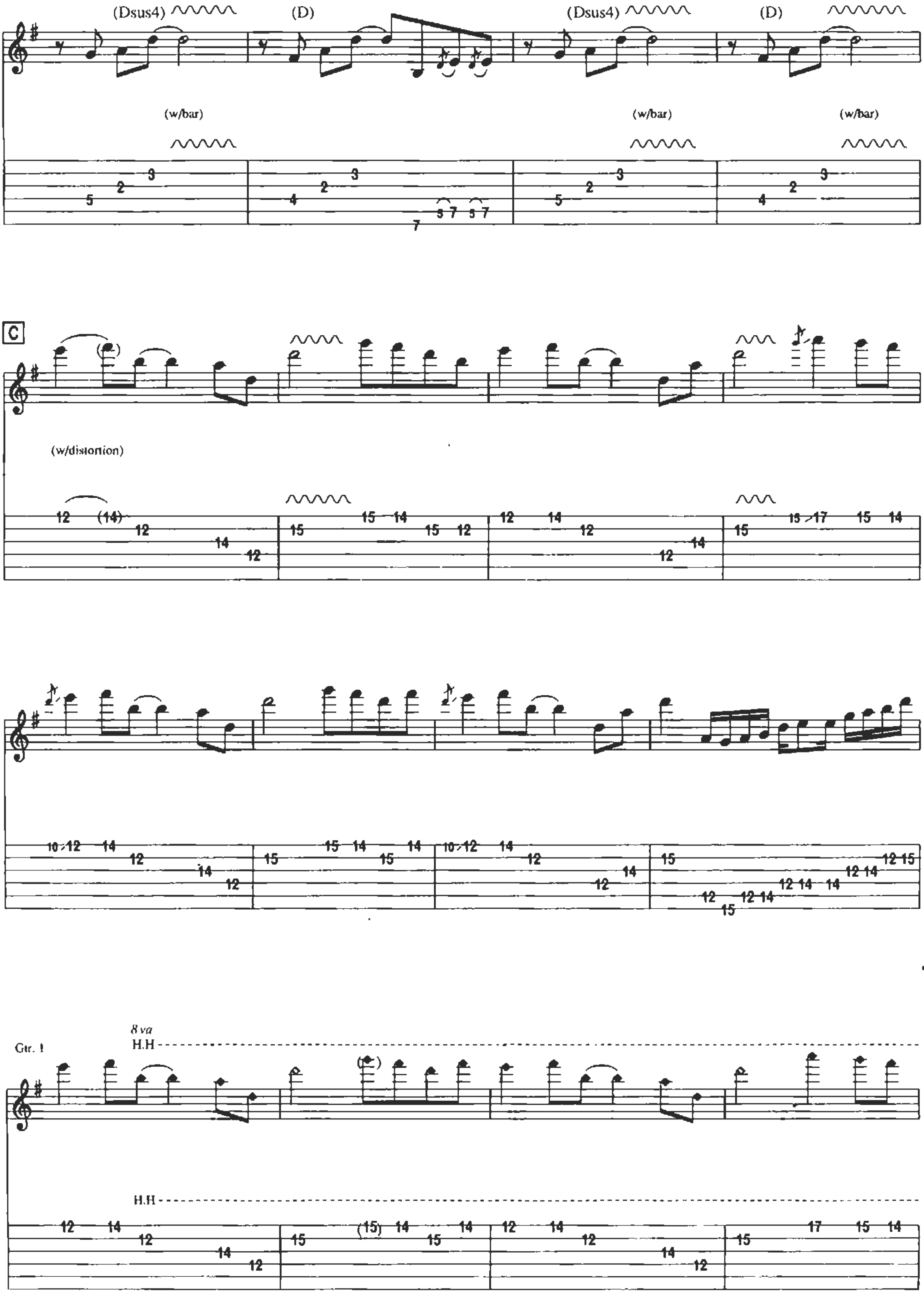


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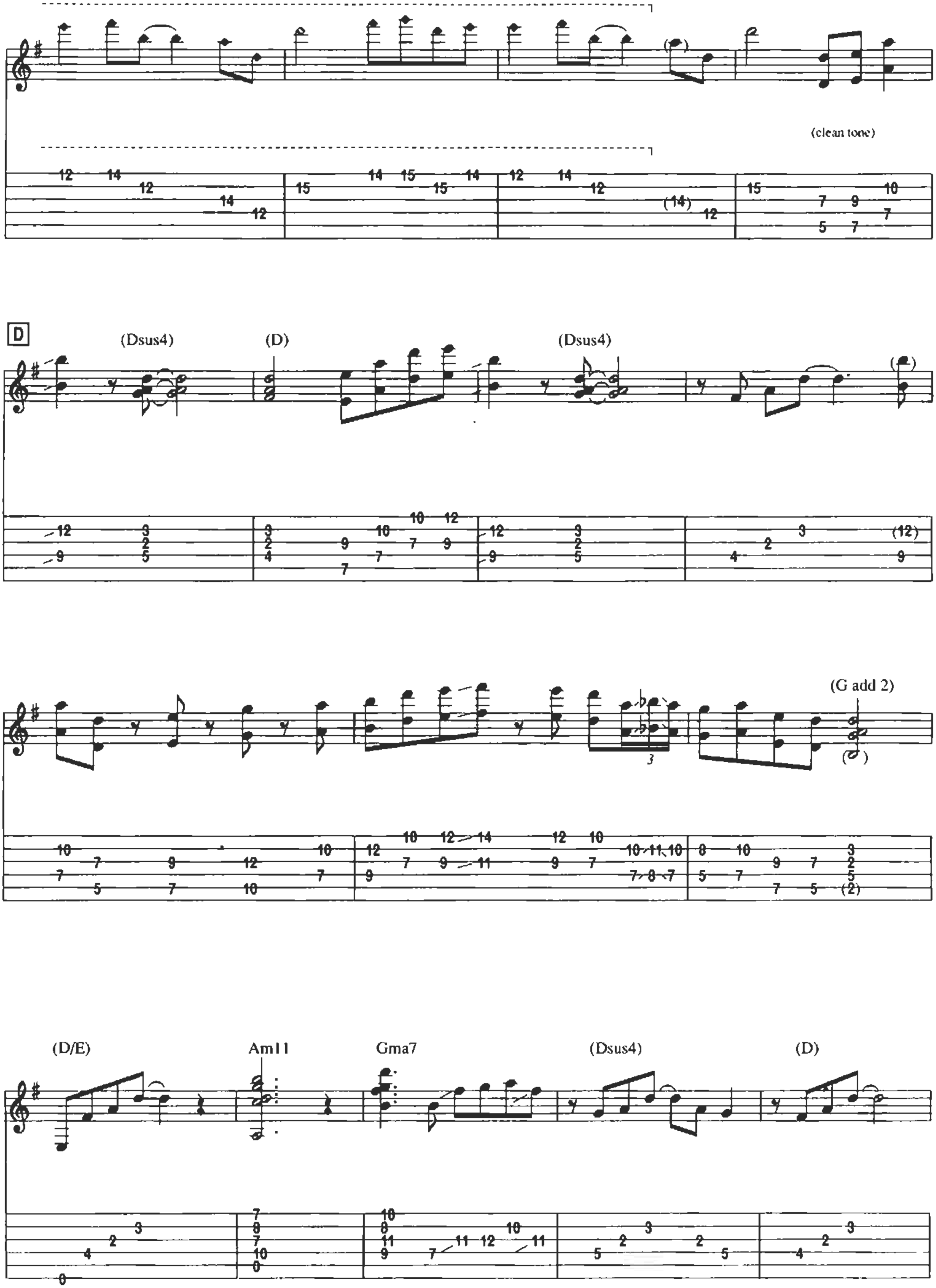
East Wes
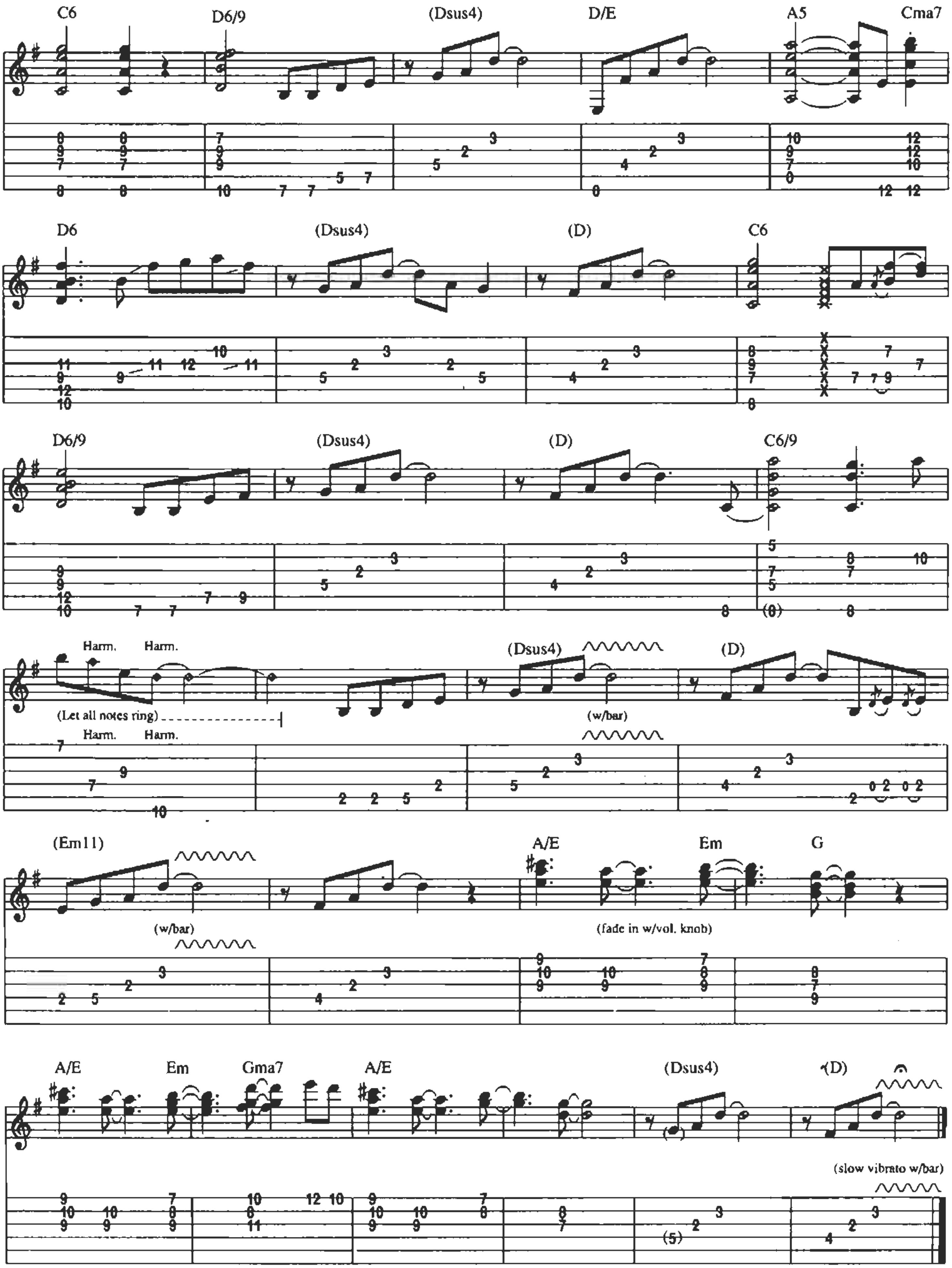
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(D/E)
C6
let ring
(Dsus4)
(w/bar)
(D/E)
(w/bar)
(D/E)
B
Dsus4
Dsus4
A5
Cmaj7/E
D6
Dsus4
(D)
C6
D6/9
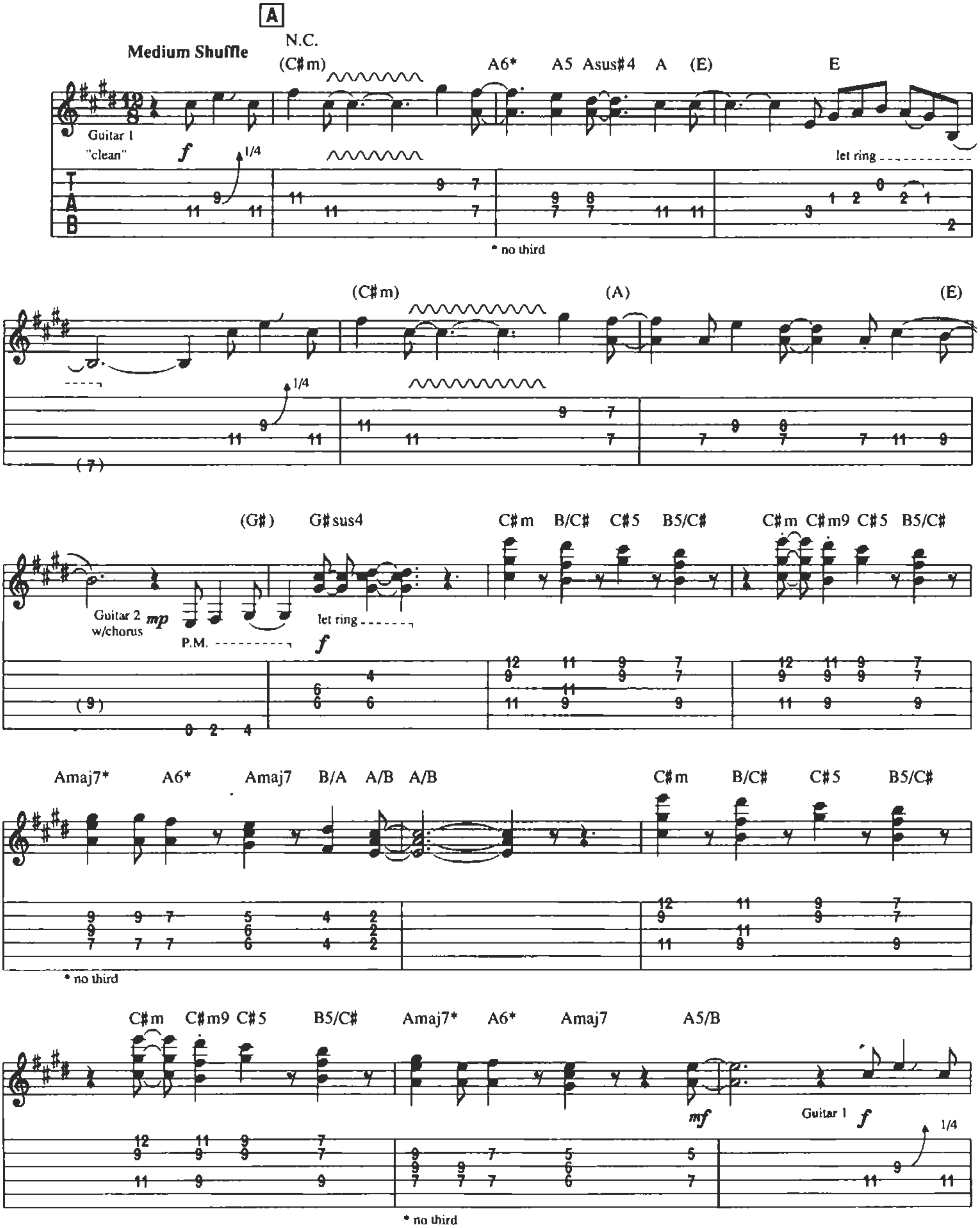

(Dsus4)
(D)
(Dsus4)
(D)
(w/bar)
(w/bar)
(w/bar)
C
(w/distortion)
Gtr. 1
8va
H.H
H.H
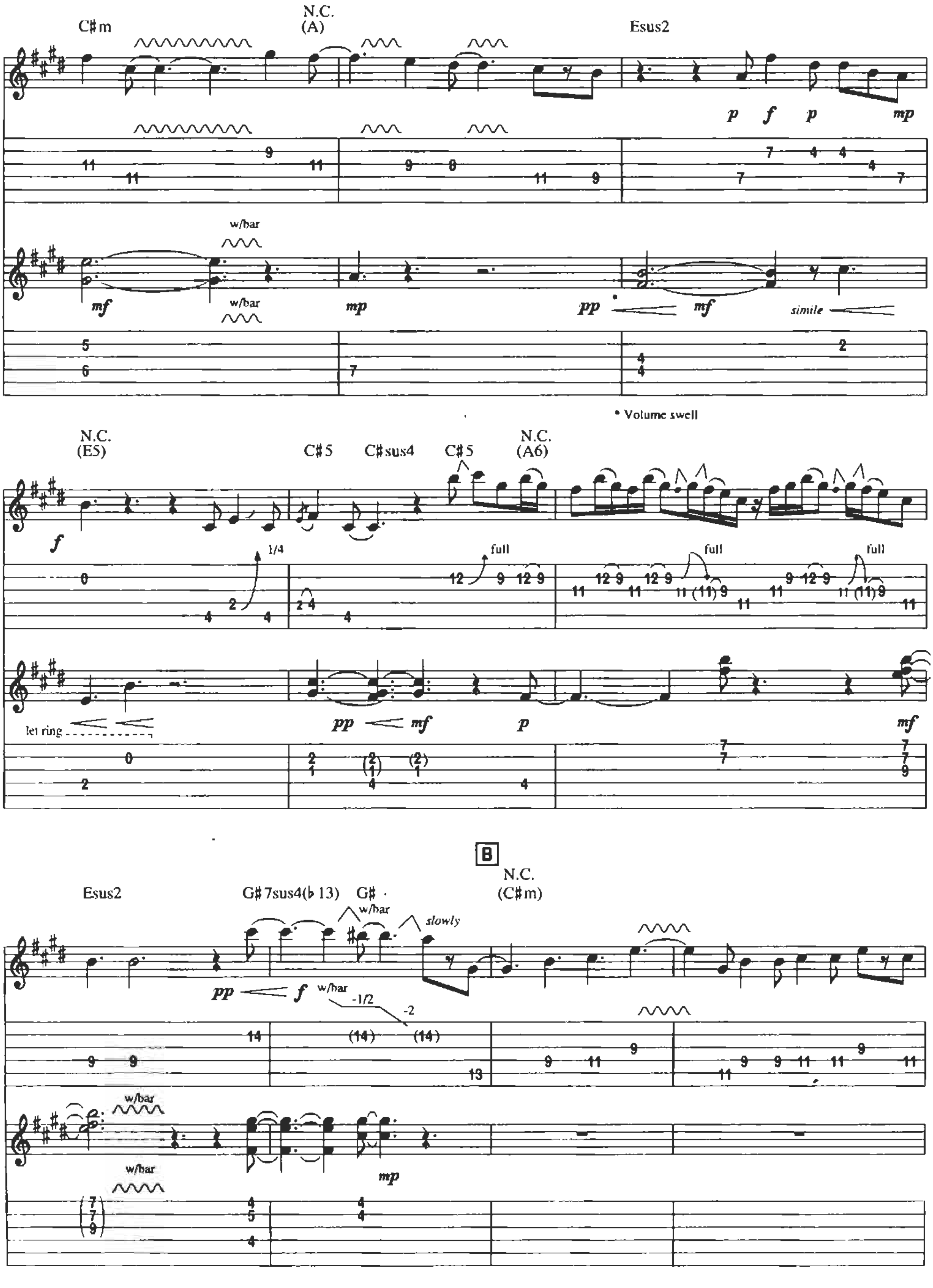

(clean tone)
D
(Dsus4)
(D)
(Dsus4)
(G add 2)
(D/E)
Am11
Gma7
(Dsus4)
(D)
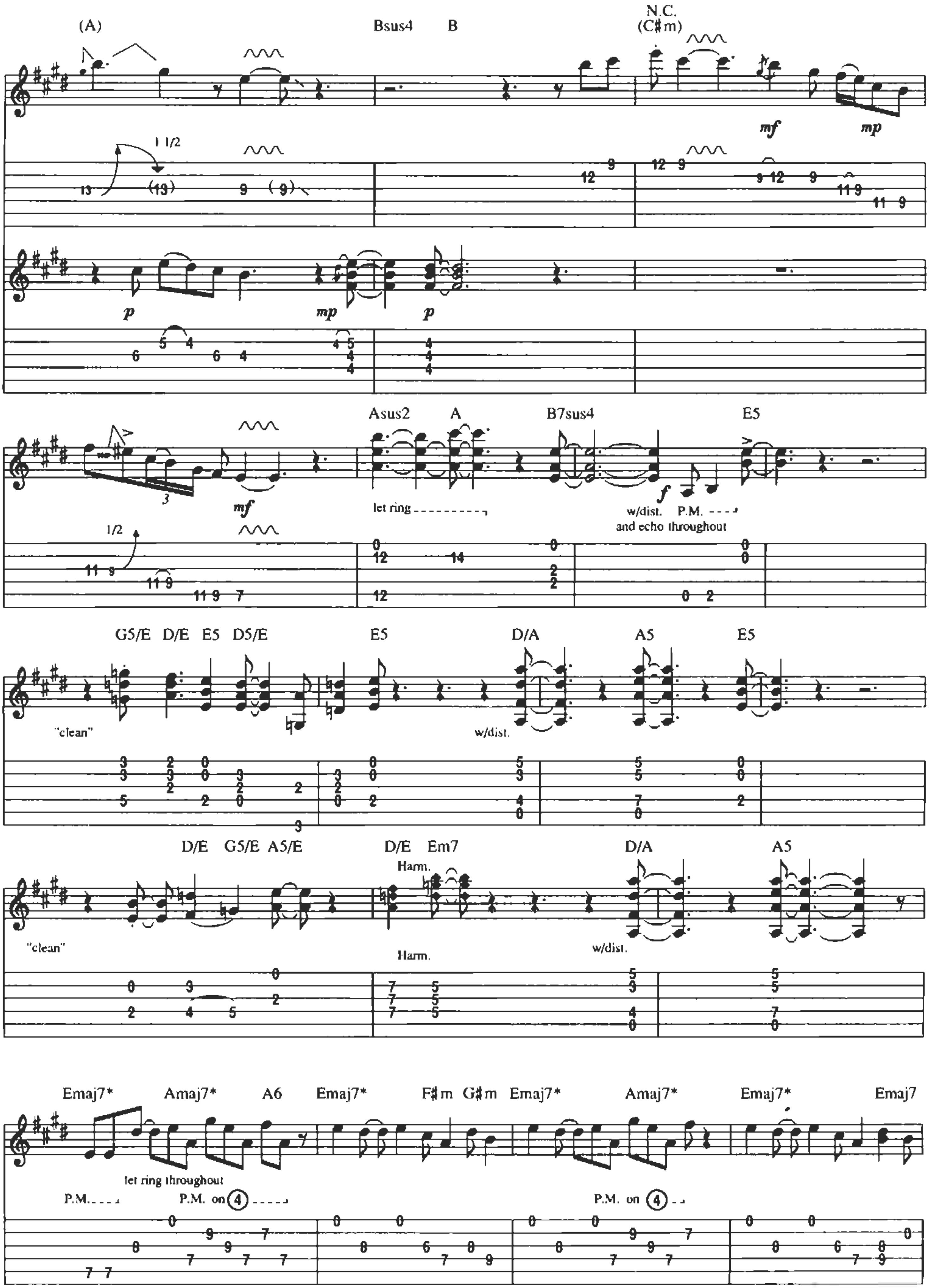

C6
D6/9
(Dsus4)
D/E
A5
Cma7
D6
(Dsus4)
(D)
C6
D6/9
(Dsus4)
(D)
C6/9
Harm.
Harm.
(Let all notes ring)
(Dsus4)
(w/bar)
(D)
(Em11)
(w/bar)
A/E
Em
G
(fade in w/vol. knob)
A/E
Em
Gma7
A/E
(Dsus4)
(D)
(slow vibrato w/bar)

Trademark
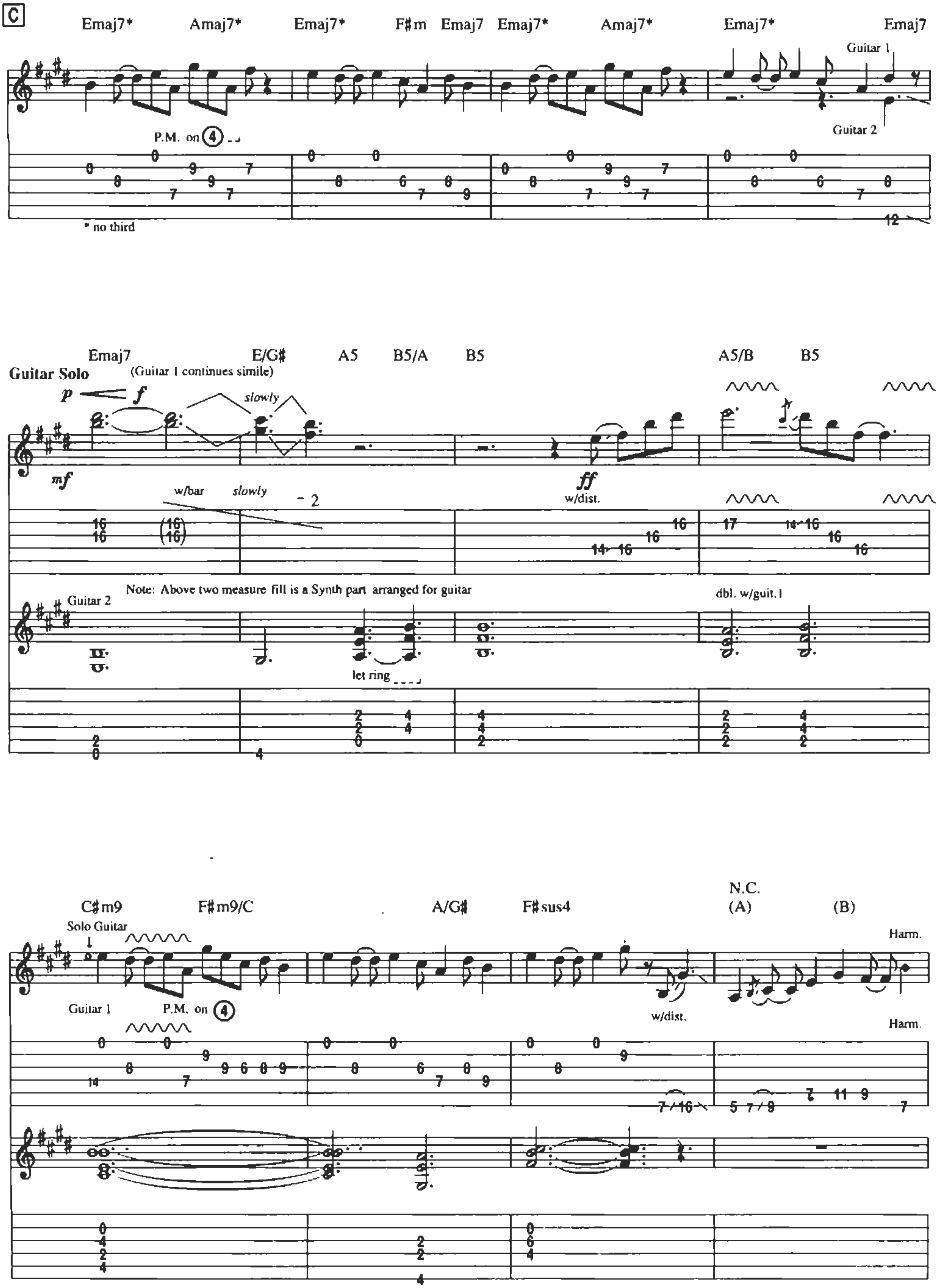
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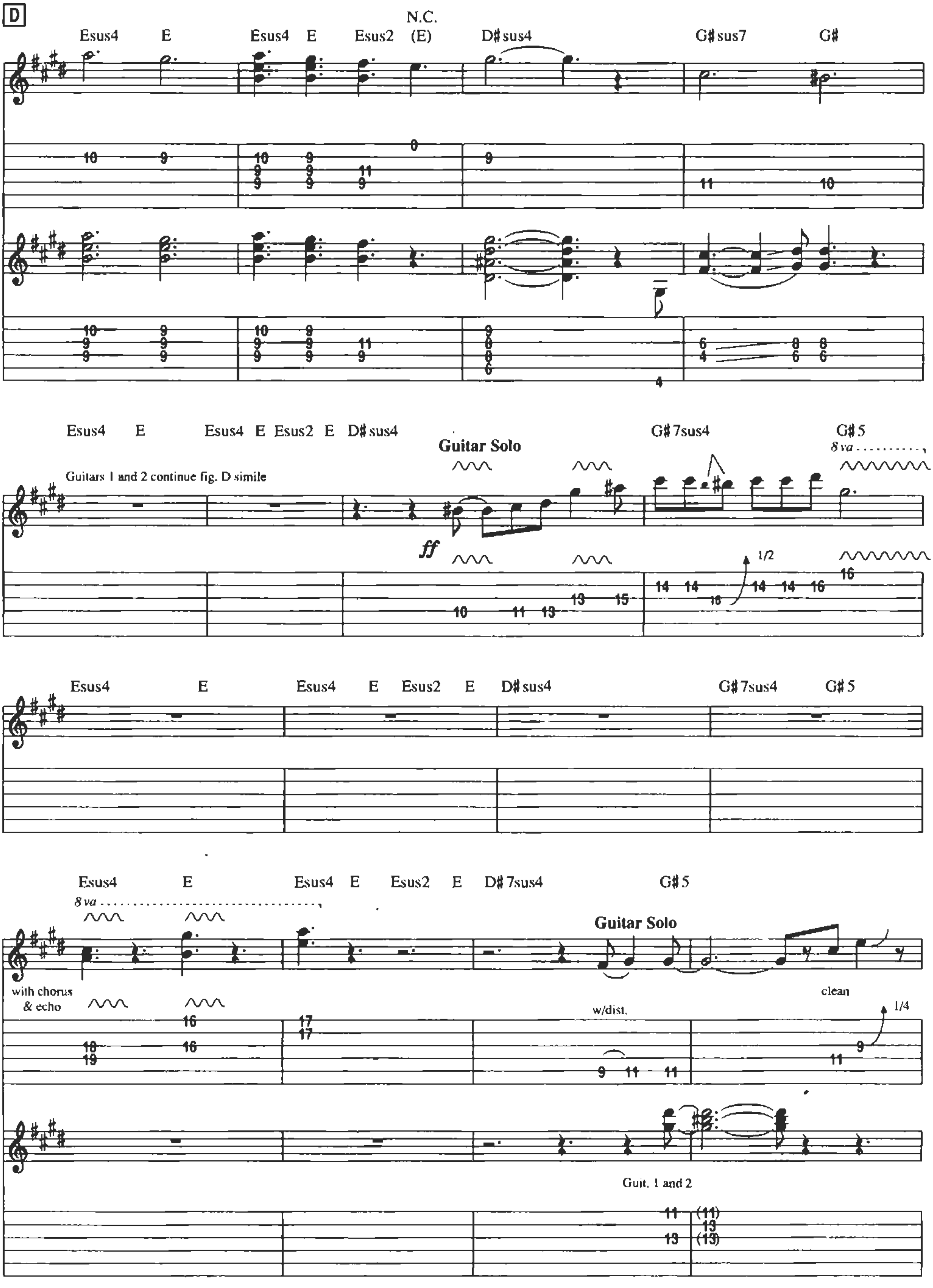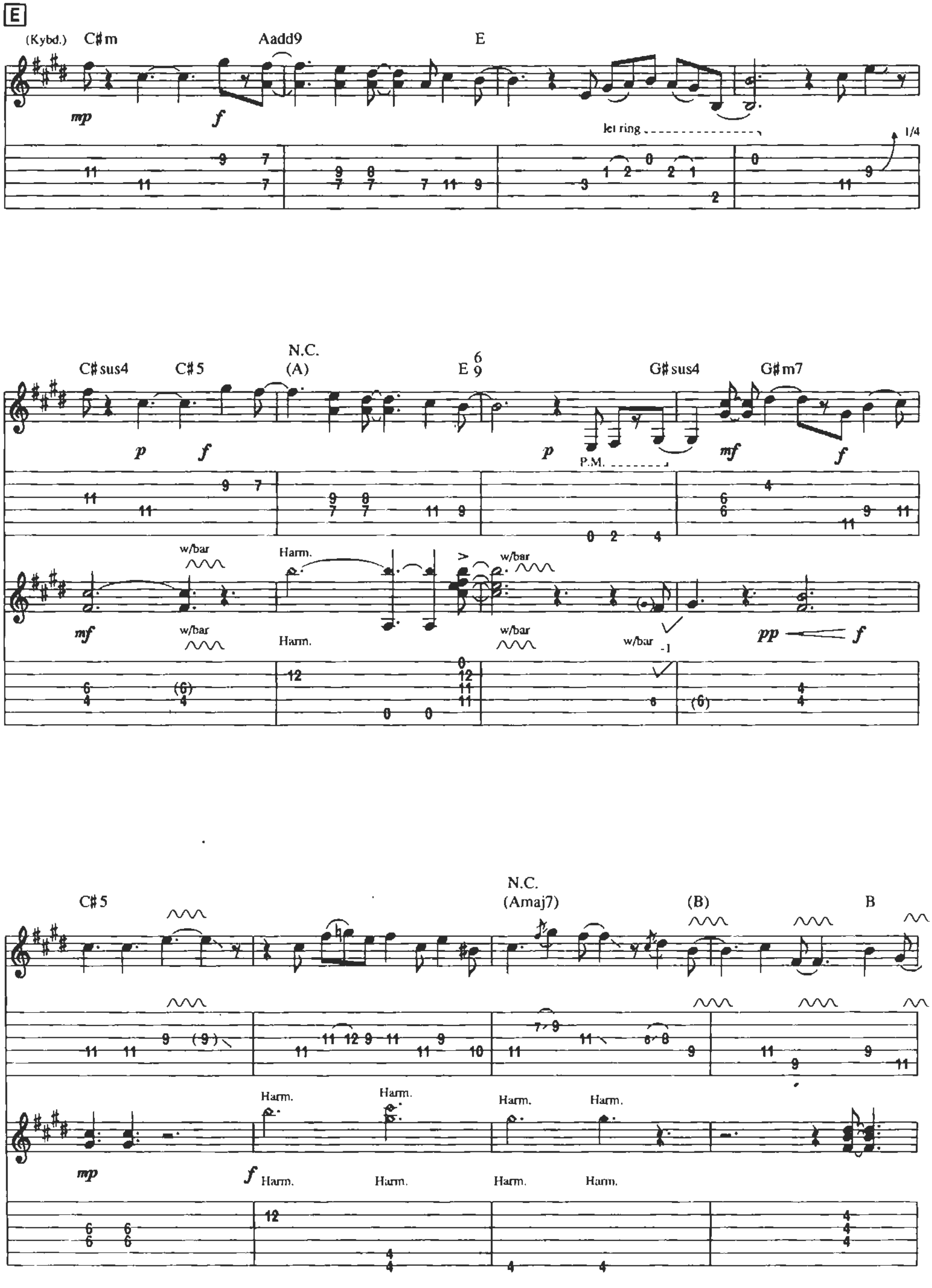



C#m
N.C.
(A)
Esus2
p f p mp
w/bar
mf
mp
pp mf simile
* Volume swell
N.C.
(E5)
C#5
C#sus4
C#5
N.C.
(A6)
f
1/4
full
let ring
pp mf
p
mf
B
Esus2
G#7sus4(♭13)
G#
w/bar
slowly
N.C.
(C#m)
pp f
-1/2
-2
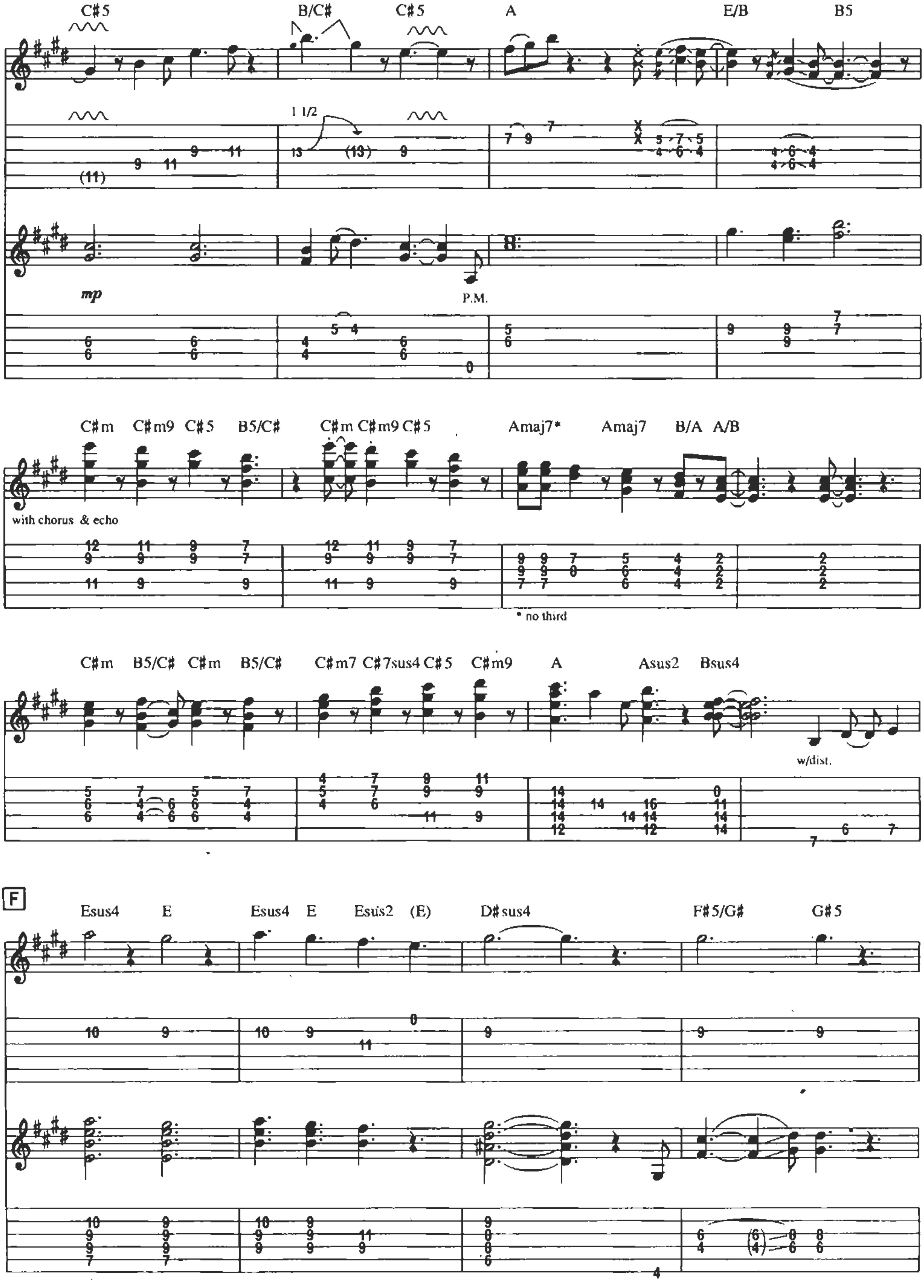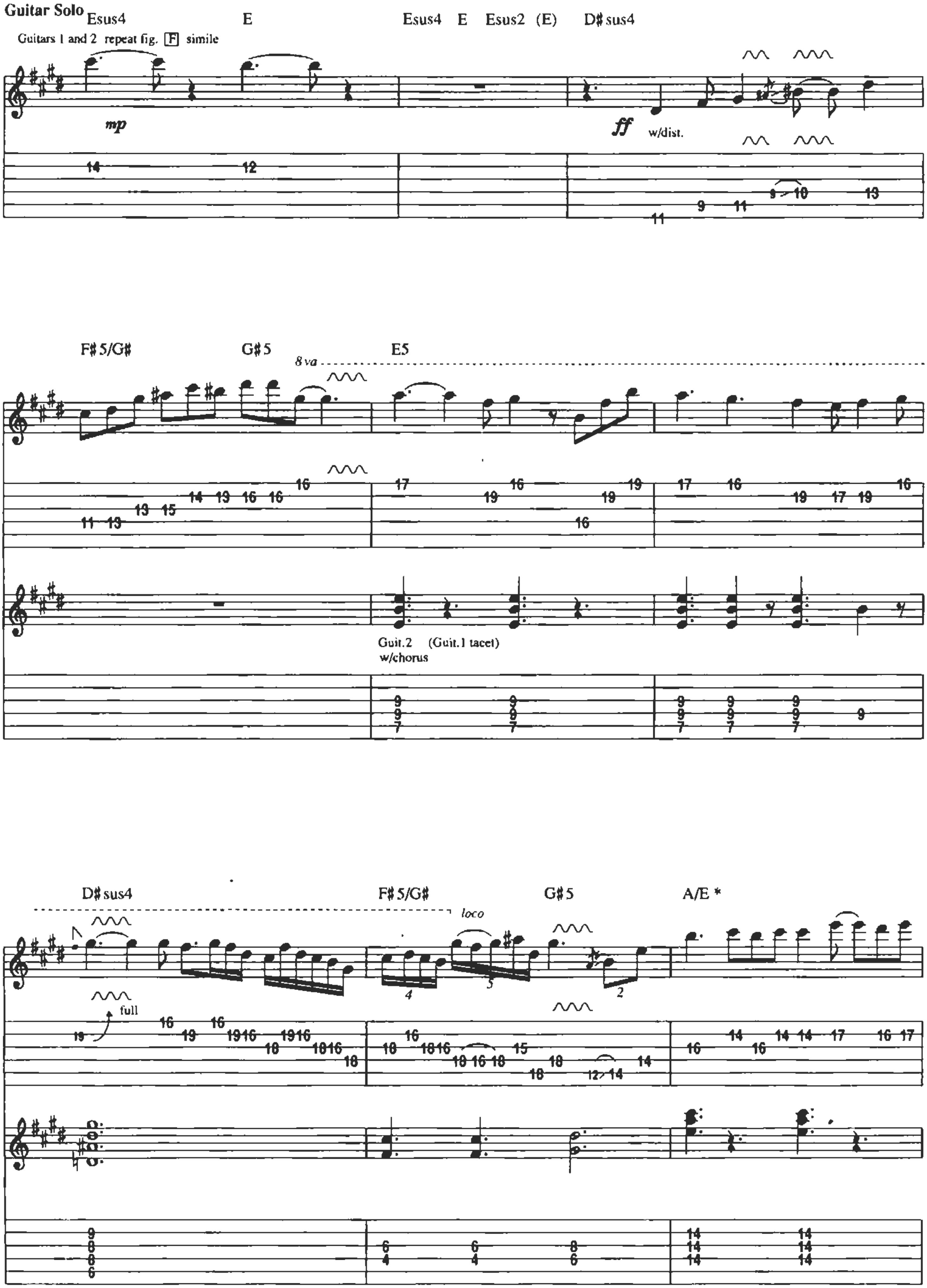


Note: Guitar plays partial chords. Overall harmonic analysis determined by bass
* no third


C
Emaj7* Amaj7* Emaj7* F#m Emaj7 Emaj7* Amaj7* Emaj7* Emaj7
Guitar 1
P.M. on 4
Guitar 2
* no third
Emaj7 E/G# A5 B5/A B5 A5/B B5
Guitar Solo
(Guitar 1 continues simile)
slowly
w/bar
slowly
- 2
w/dist.
Guitar 2
Note: Above two measure fill is a Synth part arranged for guitar
dbl. w/guit.1
let ring
C#m9 F#m9/C A/G# F#sus4
N.C.
(A) (B)
Solo Guitar
Harm.
Guitar 1
P.M. on 4
w/dist.
Harm.
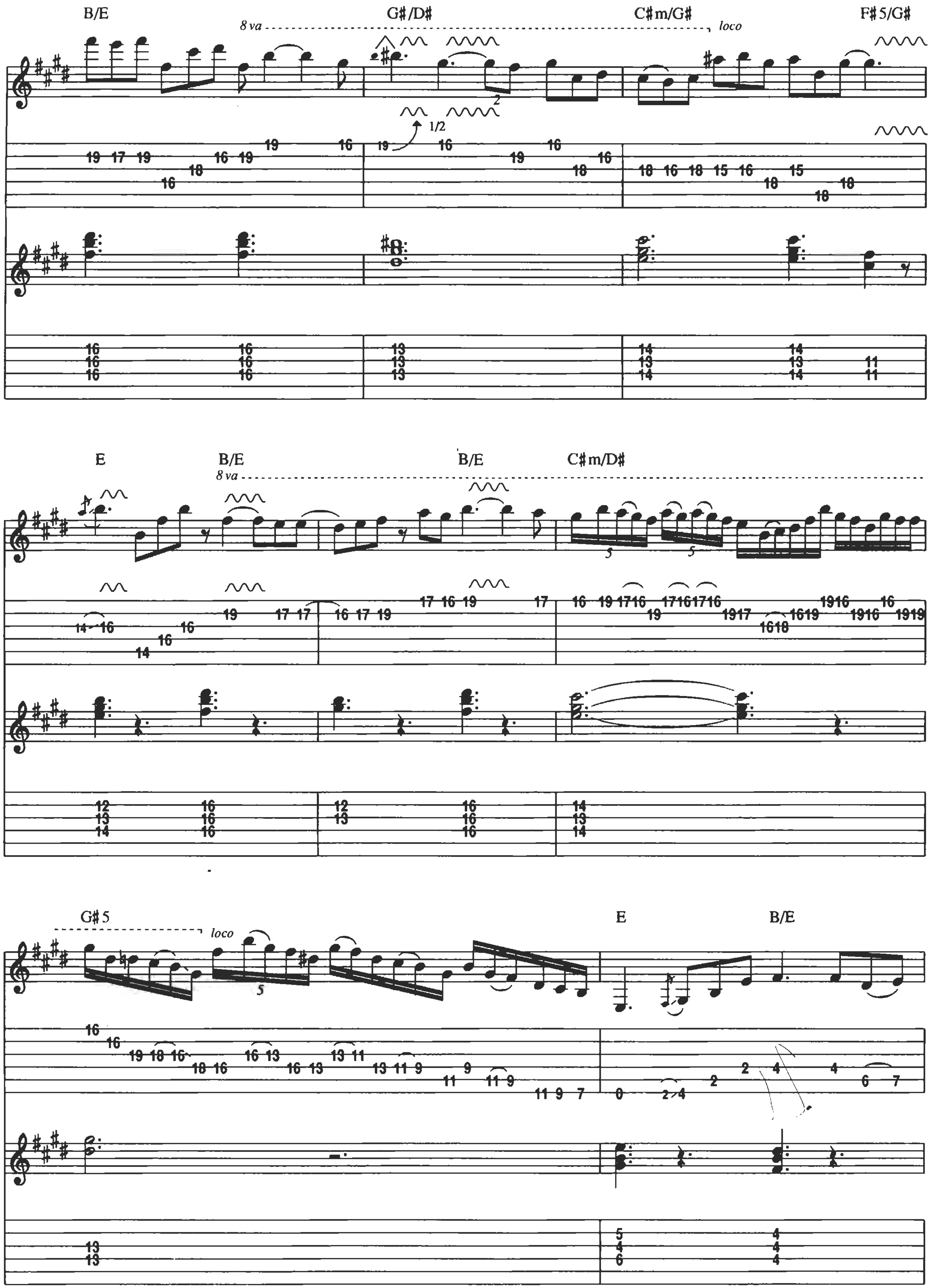

D
N.C.
Esus4 E Esus4 E Esus2 (E) D# sus4 G# sus7 G#
Esus4 E Esus4 E Esus2 E D# sus4 G# 7sus4 G# 5
Guitar Solo
Guitars 1 and 2 continue fig. D simile
8va
ff
1/2
Esus4 E Esus4 E Esus2 E D# sus4 G# 7sus4 G# 5
Esus4 E Esus4 E Esus2 E D# 7sus4 G# 5
8va
Guitar Solo
with chorus & echo
w/dist.
clean
1/4
Guit. 1 and 2
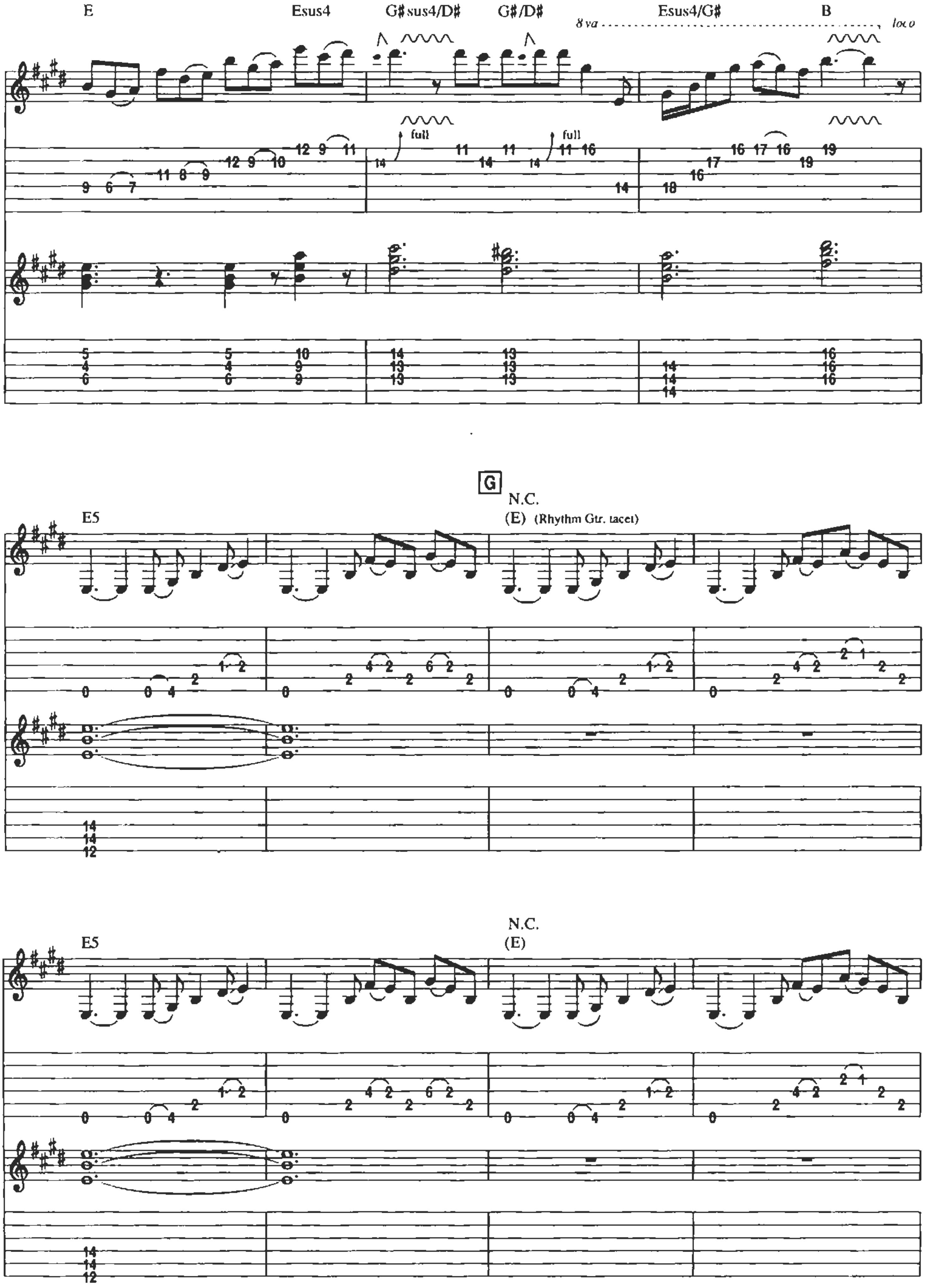

E
(Kybd.)
C♯m
Aadd9
E
mp
f
let ring
1/4
C♯sus4
C♯5
N.C.
(A)
E 6/9
G♯sus4
G♯m7
p
f
p
P.M.
mf
f
w/bar
Harm.
mf
pp
f
C♯5
N.C.
(Amaj7)
(B)
B
Harm.
mp
f
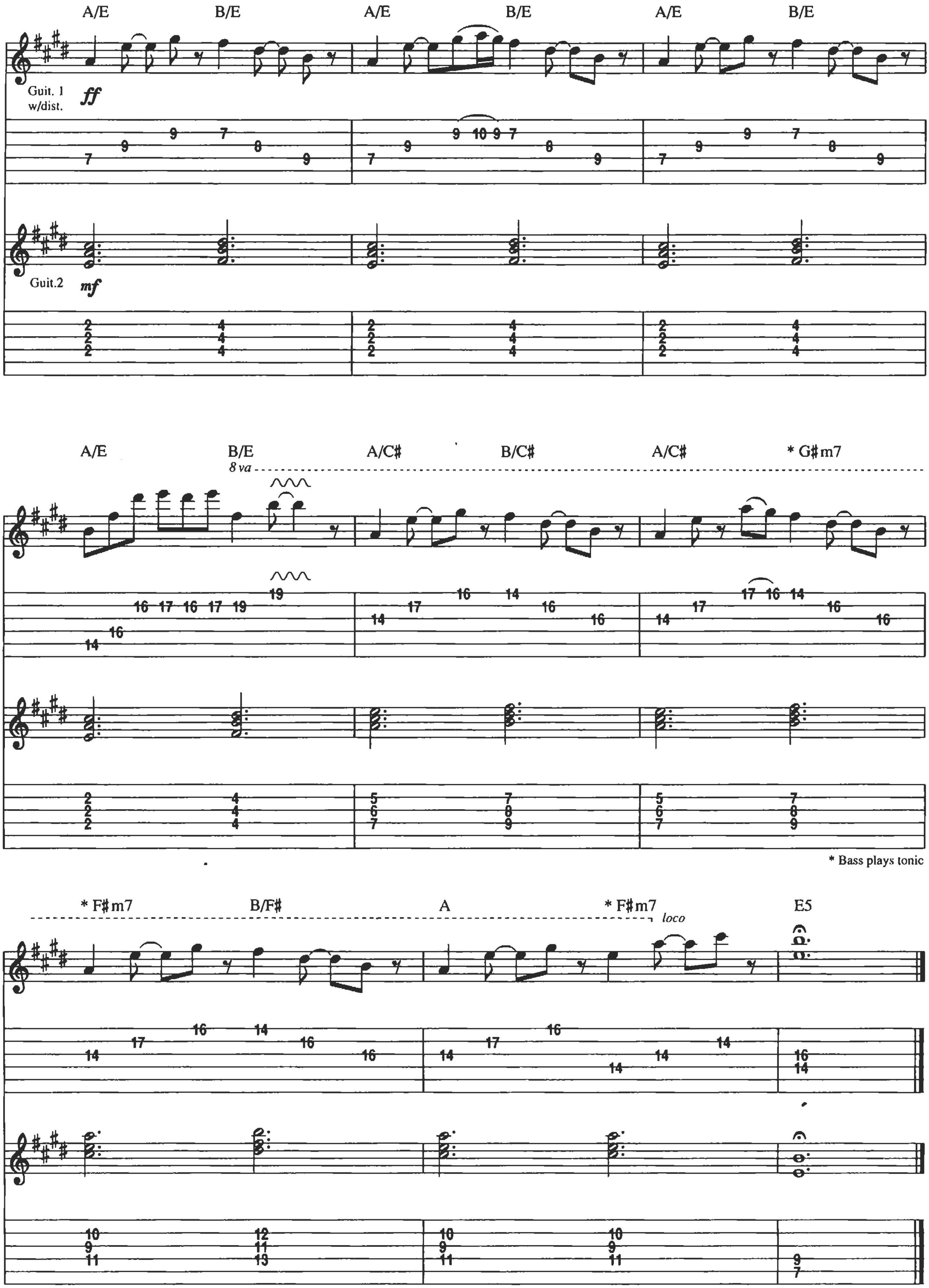

C#5 B/C# C#5 A E/B B5
1 1/2
mp
P.M.
C#m C#m9 C#5 B5/C# C#m C#m9 C#5 Amaj7* Amaj7 B/A A/B
with chorus & echo
* no third
C#m B5/C# C#m B5/C# C#m7 C#7sus4 C#5 C#m9 A Asus2 Bsus4
w/dist.
F
Esus4 E Esus4 E Esus2 (E) D#sus4 F#5/G# G#5



* Tonic pedal point played by bass


B/E
G♯/D♯
C♯m/G♯
F♯5/G♯
8va
loco
1/2
E
B/E
B/E
C♯m/D♯
8va
G♯5
loco
E
B/E


E
Esus4
G♯sus4/D♯
G♯/D♯
8va
Esus4/G♯
B
loco
full
full
G
N.C.
(E) (Rhythm Gtr. tacet)
E5
E5
N.C.
(E)


A/E
B/E
A/E
B/E
A/E
B/E
Guit. 1 w/dist.
ff
Guit.2
mf
A/E
B/E
8va
A/C♯
B/C♯
A/C♯
* G♯m7
* Bass plays tonic
* F♯m7
B/F♯
A
* F♯m7
loco
E5

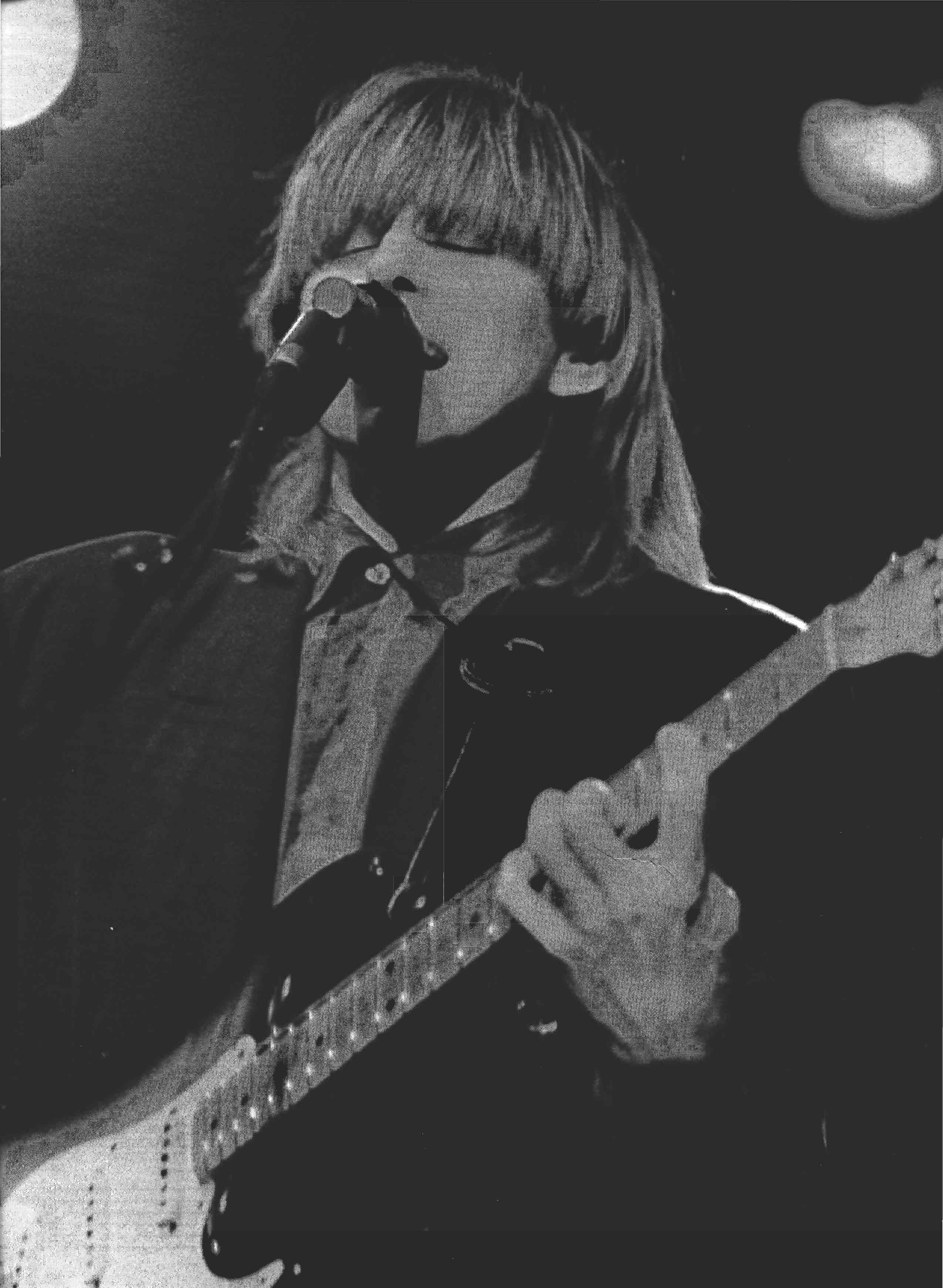
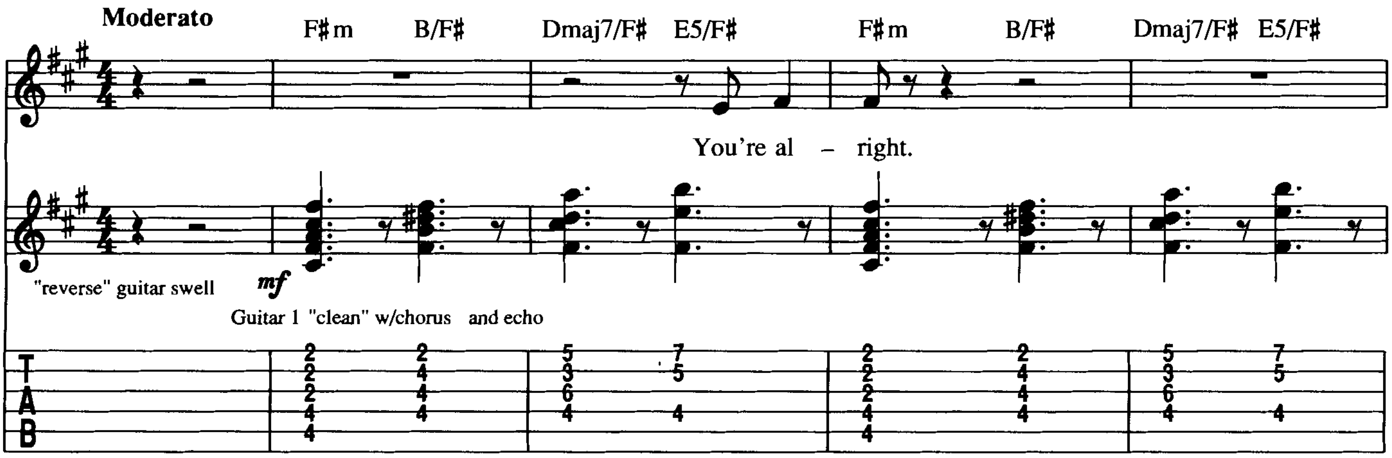


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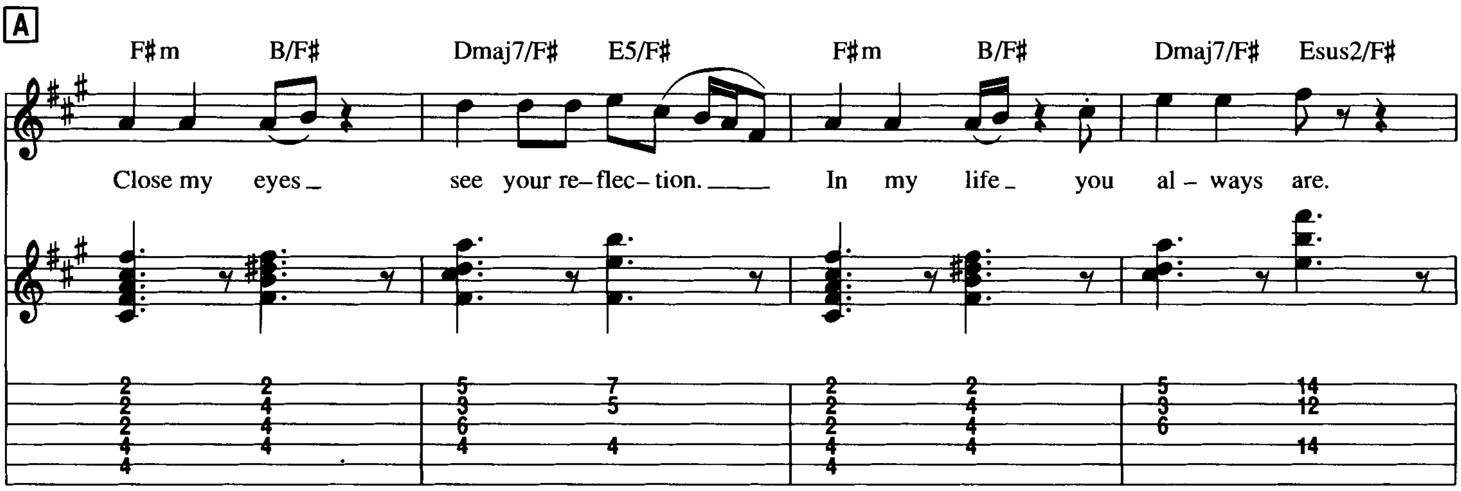
Nothing Can Keep Me From You
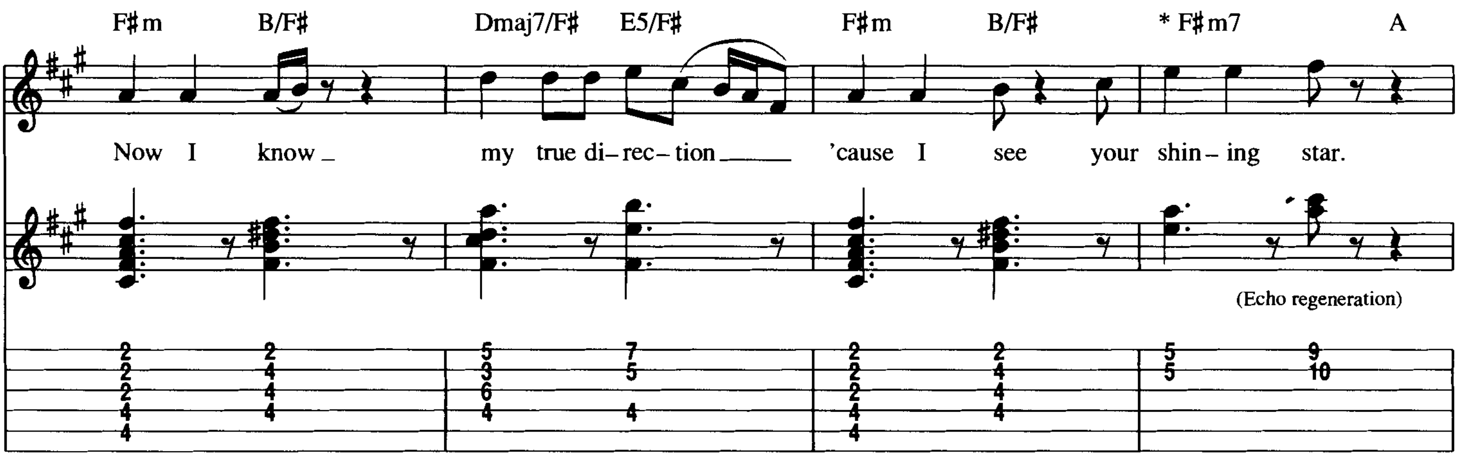
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Introduction
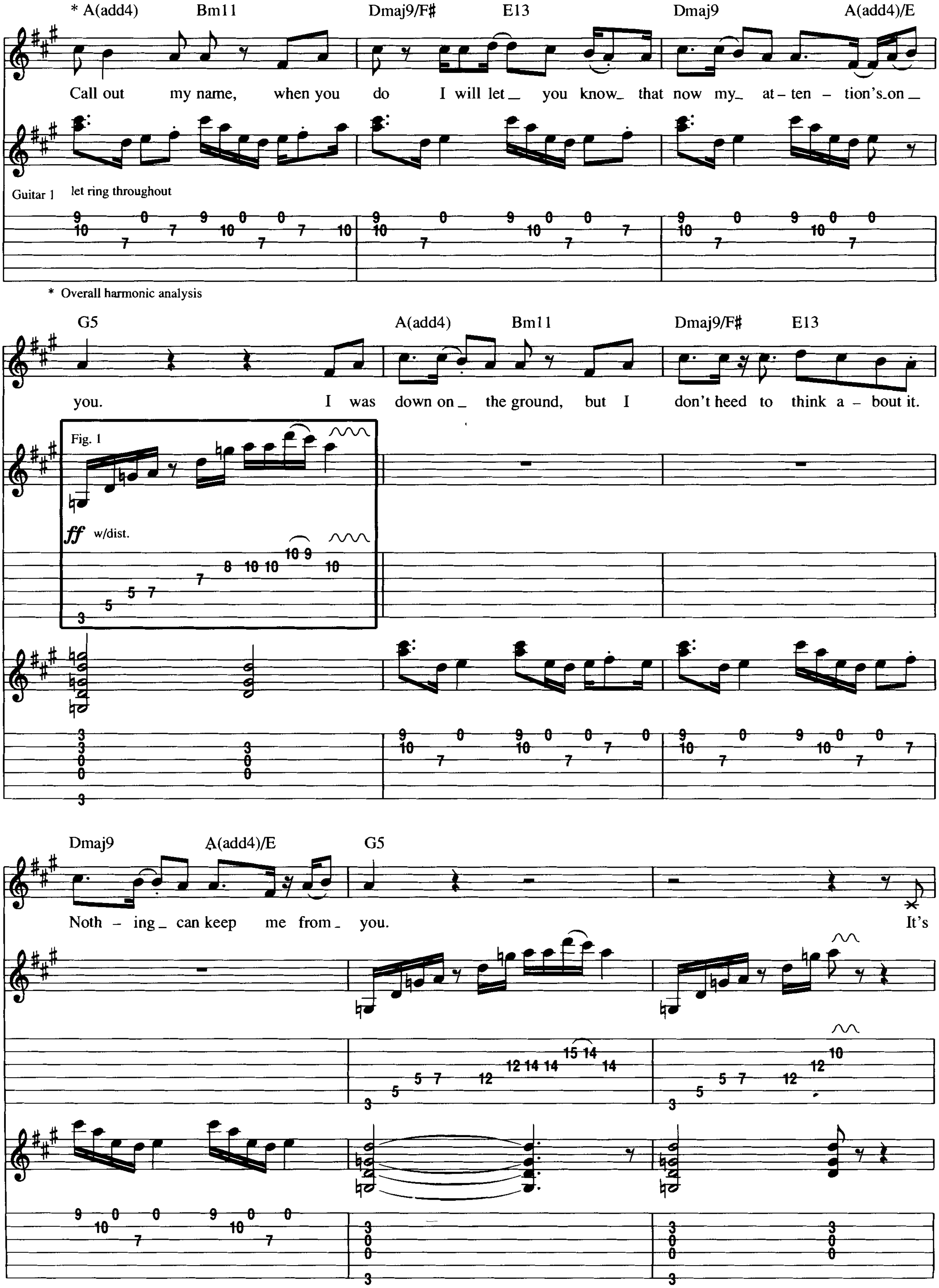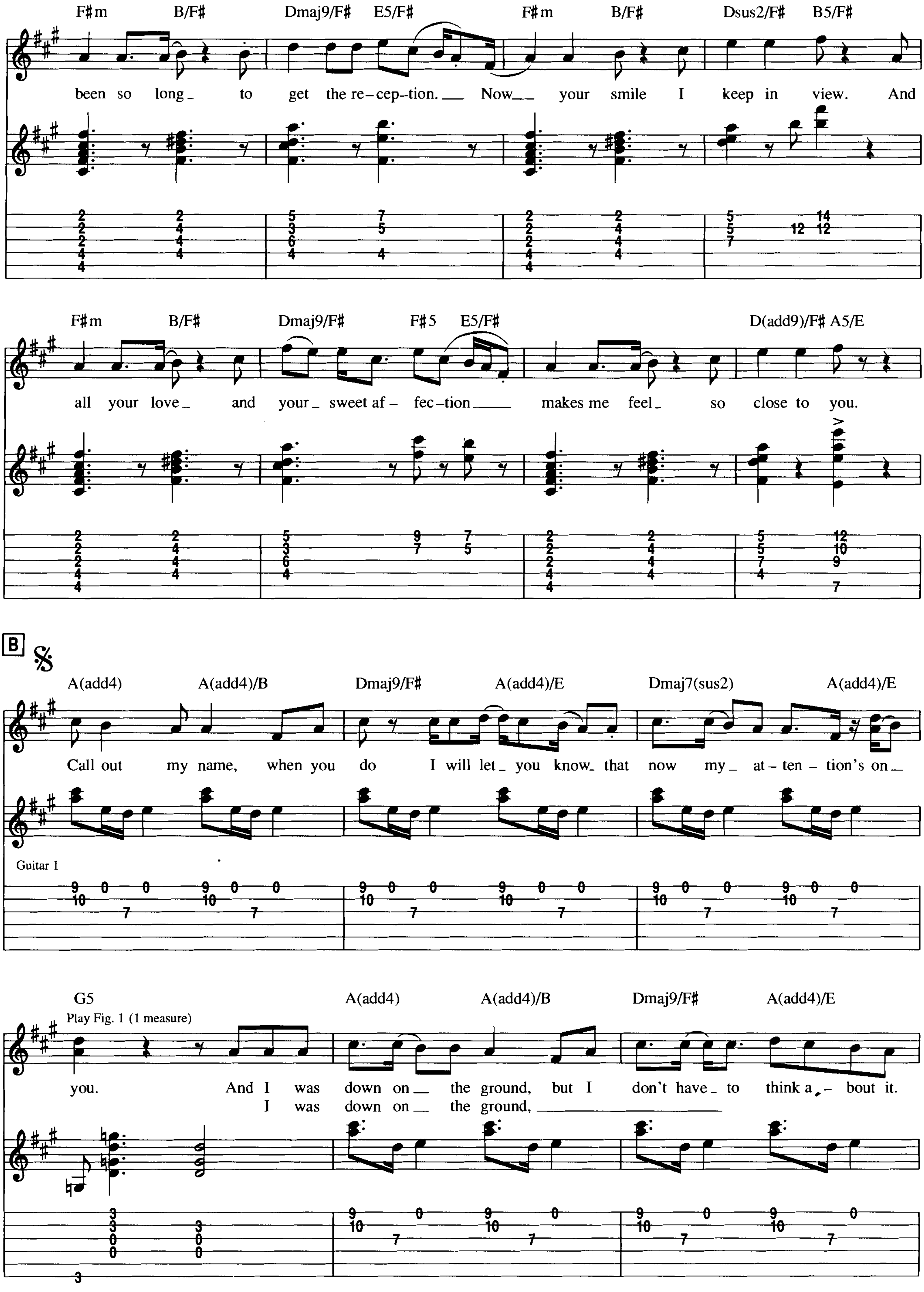


NOTE: bass plays tonic pedal point throughout verse.
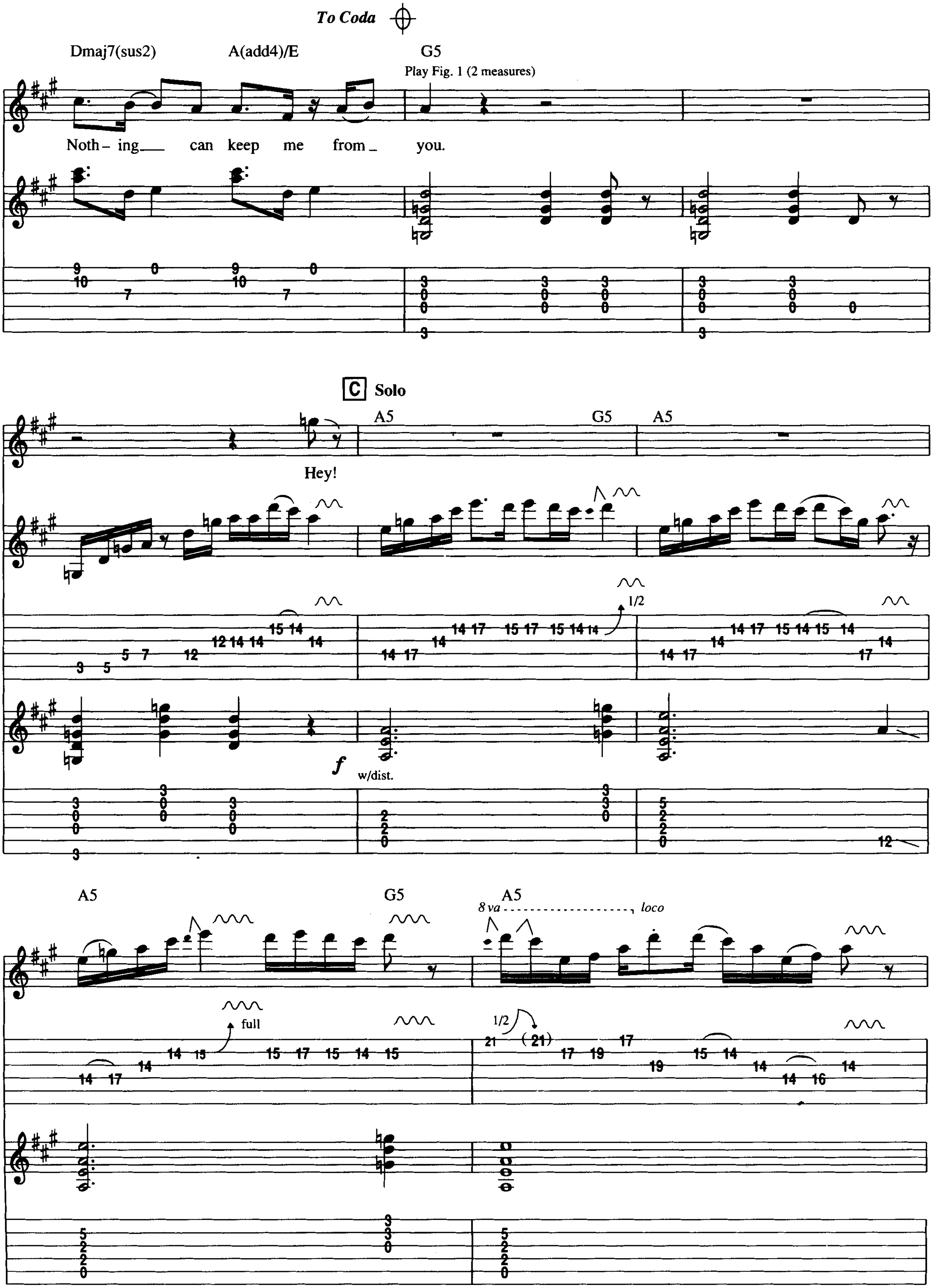


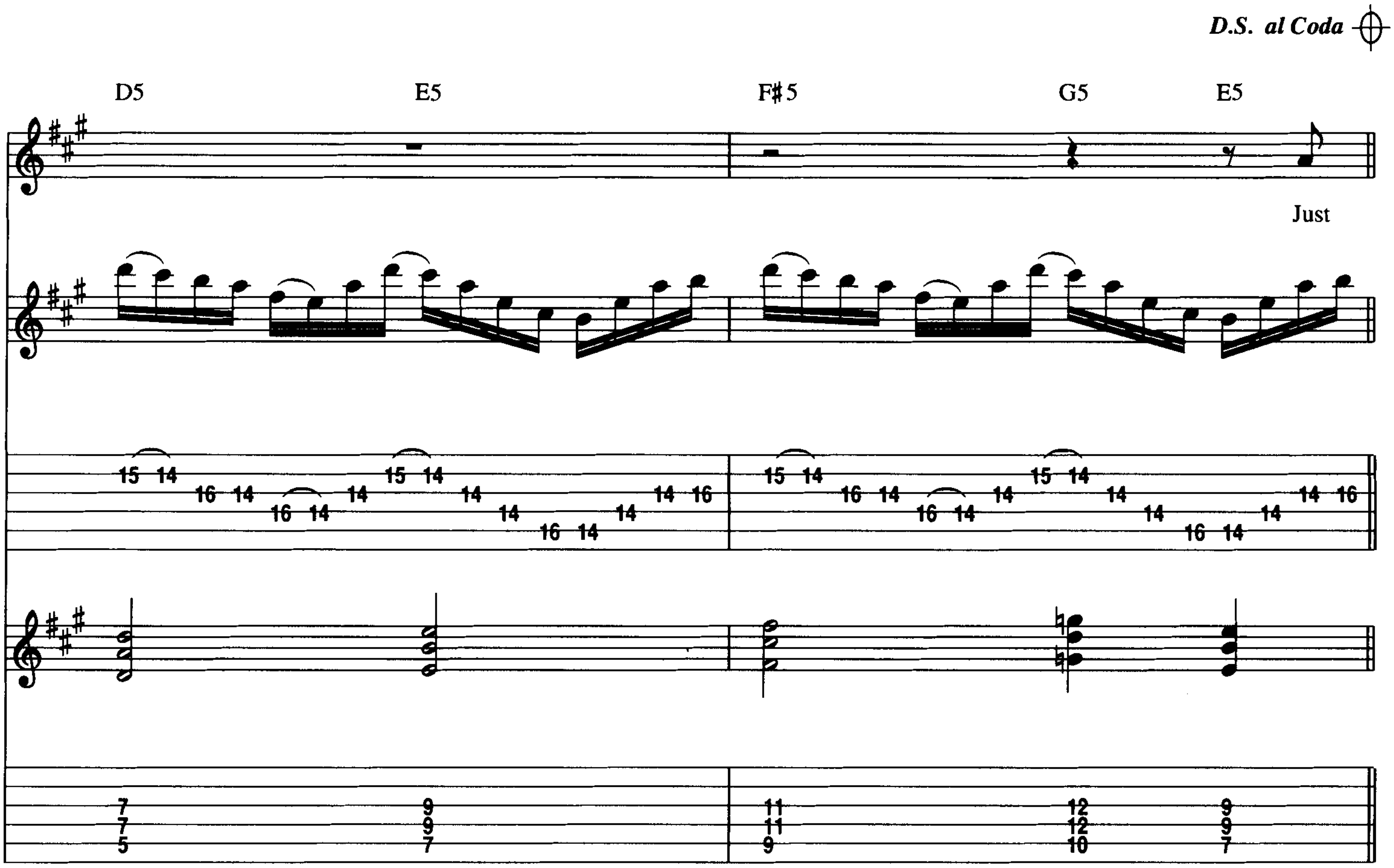


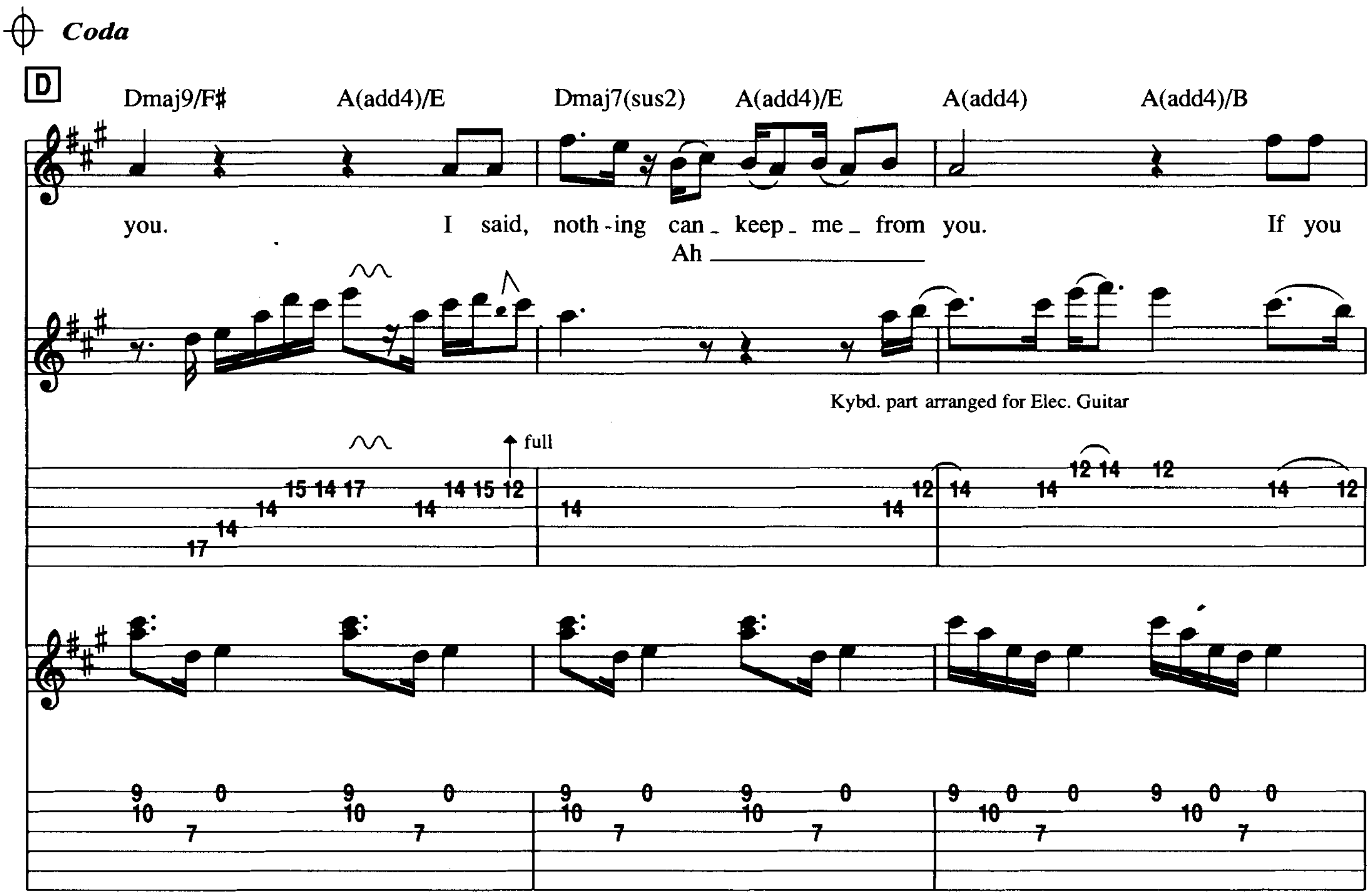
* Bass plays root
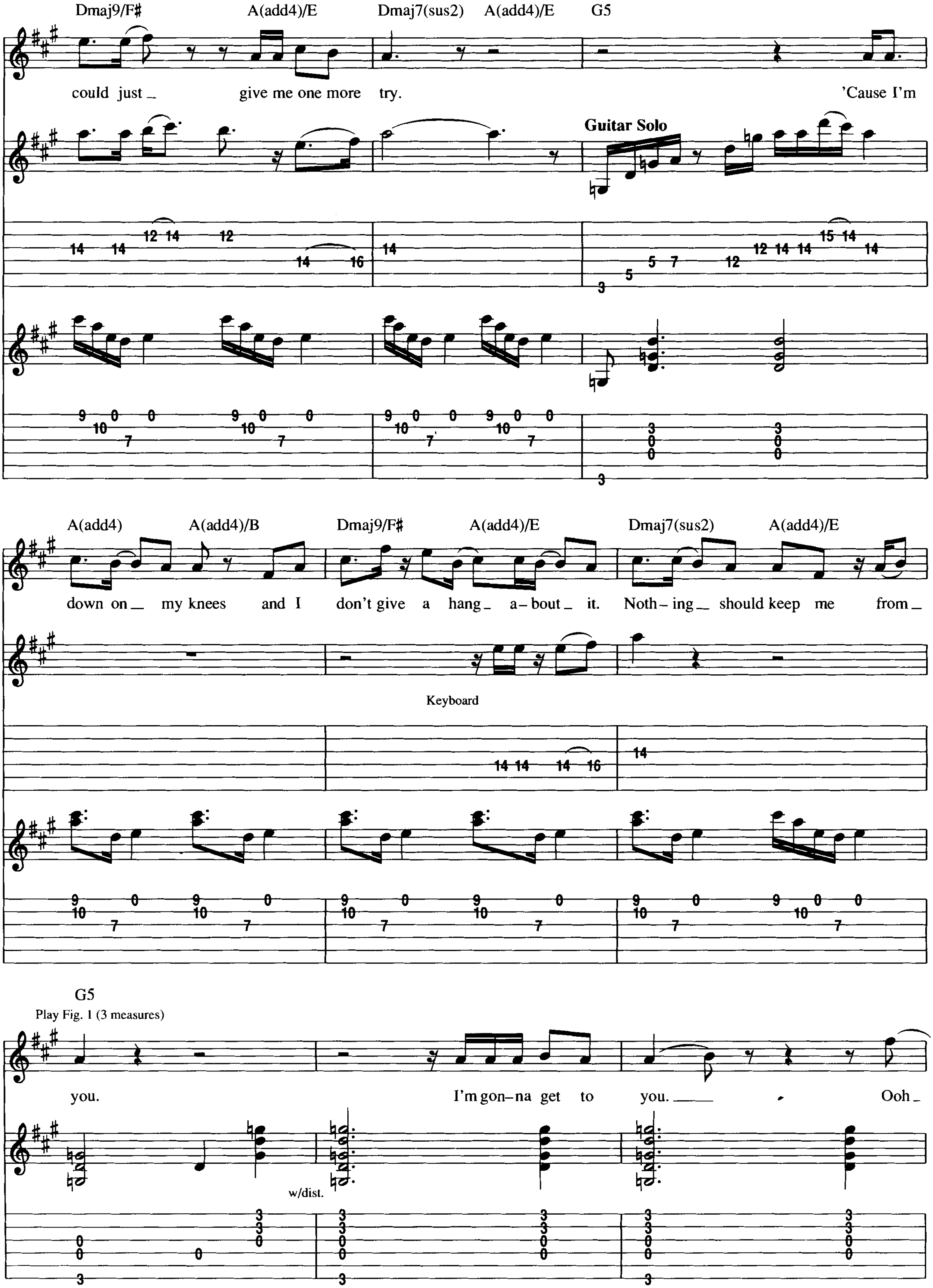

* A(add4) Bm11 Dmaj9/F# E13 Dmaj9 A(add4)/E
Call out my name, when you do I will let_ you know_ that now my_ at – ten – tion's_on_
Guitar 1 let ring throughout
* Overall harmonic analysis
G5 A(add4) Bm11 Dmaj9/F# E13
you. I was down on_ the ground, but I don't heed to think a – bout it.
Fig. 1
ff w/dist.
Dmaj9 A(add4)/E G5
Noth – ing_ can keep me from_ you. It's
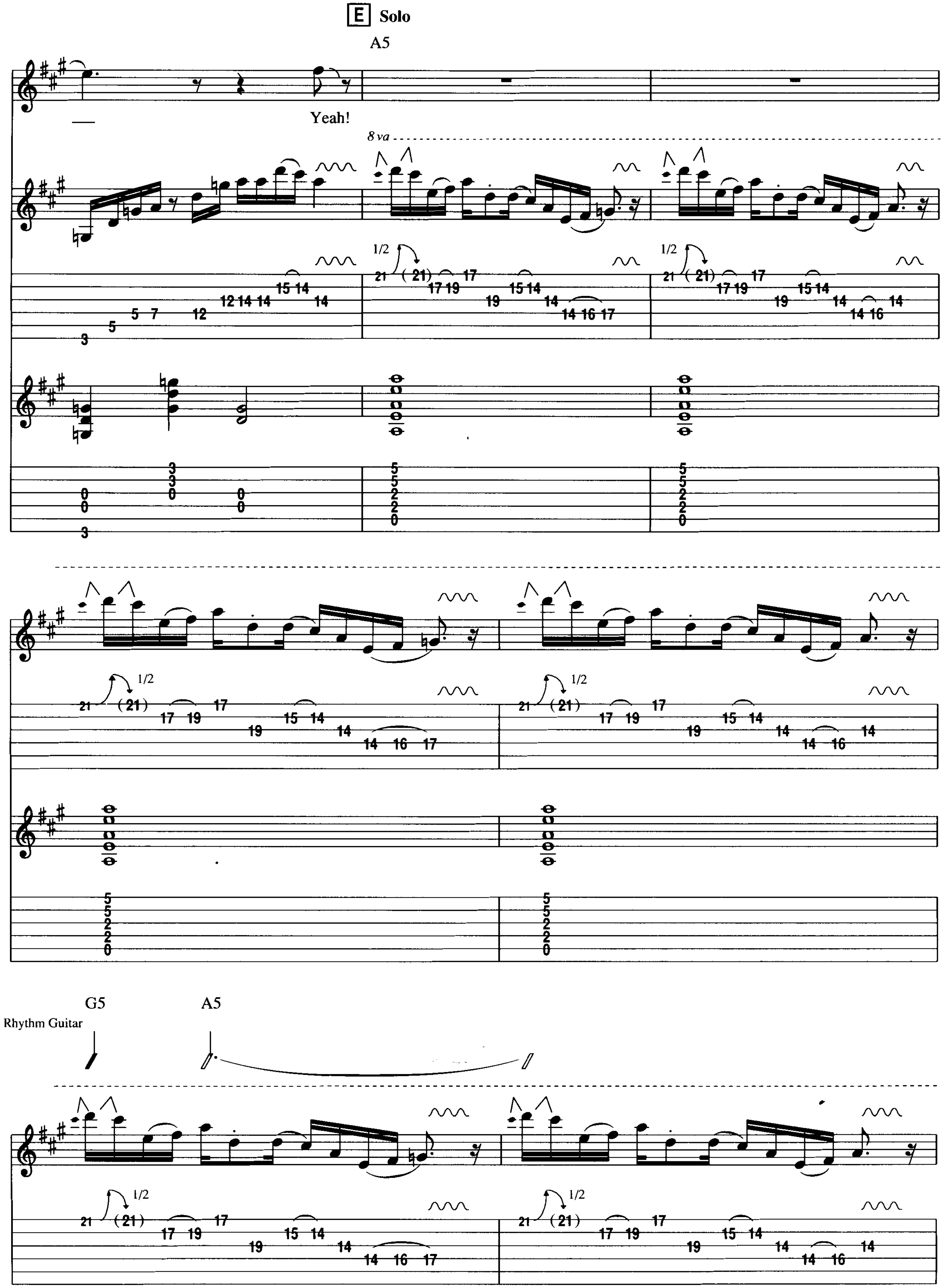

F♯m B/F♯ Dmaj9/F♯ E5/F♯ F♯m B/F♯ Dsus2/F♯ B5/F♯
been so long _ to get the re – cep – tion. ___ Now ___ your smile I keep in view. And
F♯m B/F♯ Dmaj9/F♯ F♯5 E5/F♯ D(add9)/F♯ A5/E
all your love _ and your _ sweet af – fec – tion _____ makes me feel _ so close to you.
B
A(add4) A(add4)/B Dmaj9/F♯ A(add4)/E Dmaj7(sus2) A(add4)/E
Call out my name, when you do I will let _ you know _ that now my _ at – ten – tion's on _
Guitar 1
G5 A(add4) A(add4)/B Dmaj9/F♯ A(add4)/E
Play Fig. 1 (1 measure)
you. And I was down on _ the ground, but I don't have _ to think a – bout it.
I was down on _ the ground, ____________________
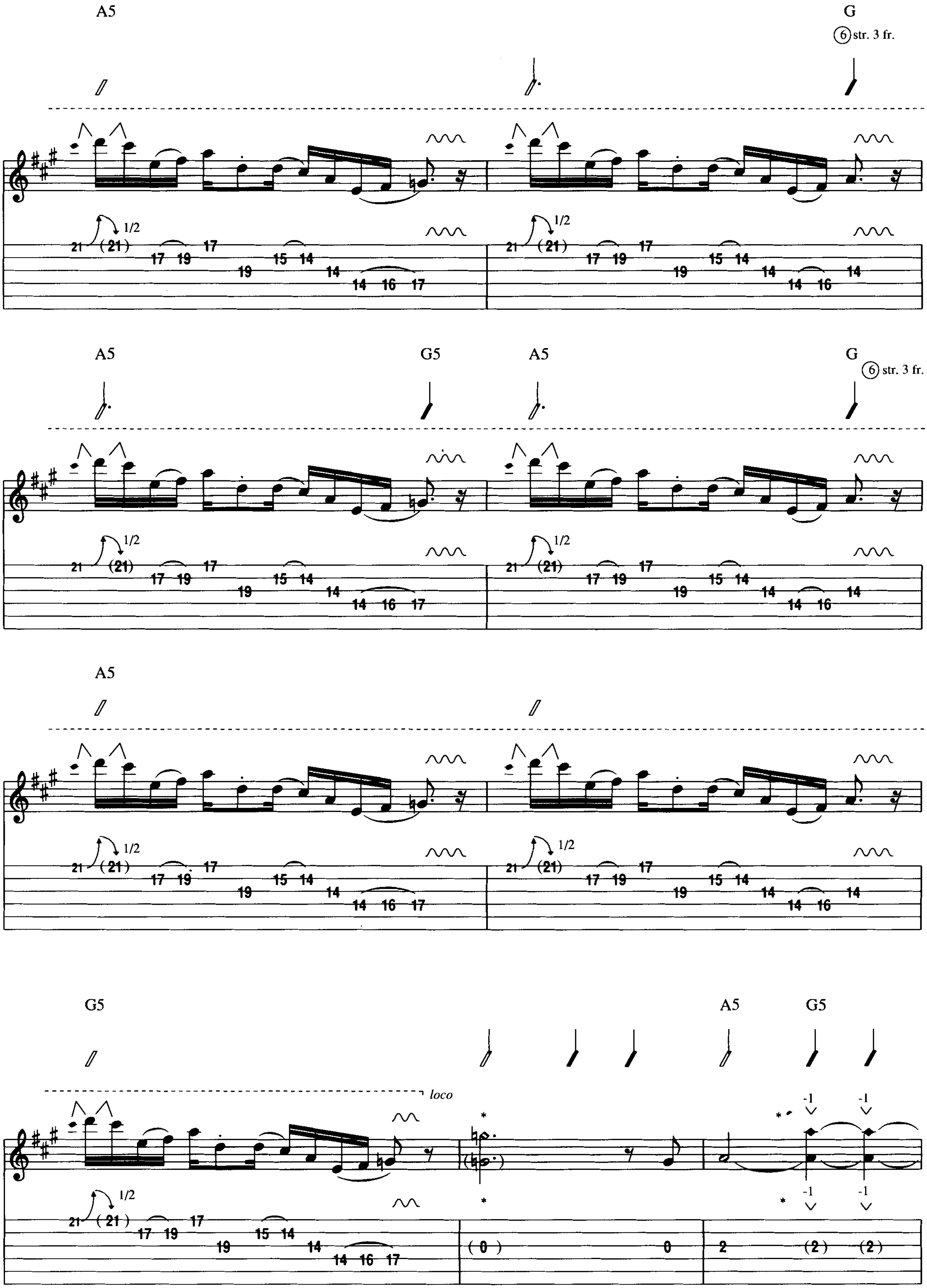

To Coda
Dmaj7(sus2)
A(add4)/E
G5
Play Fig. 1 (2 measures)
Noth - ing can keep me from you.
C Solo
A5
G5
A5
Hey!
1/2
f
w/dist.
A5
G5
A5
8va
loco
full
1/2


D.S. al Coda
D5
E5
F♯5
G5
E5
Just
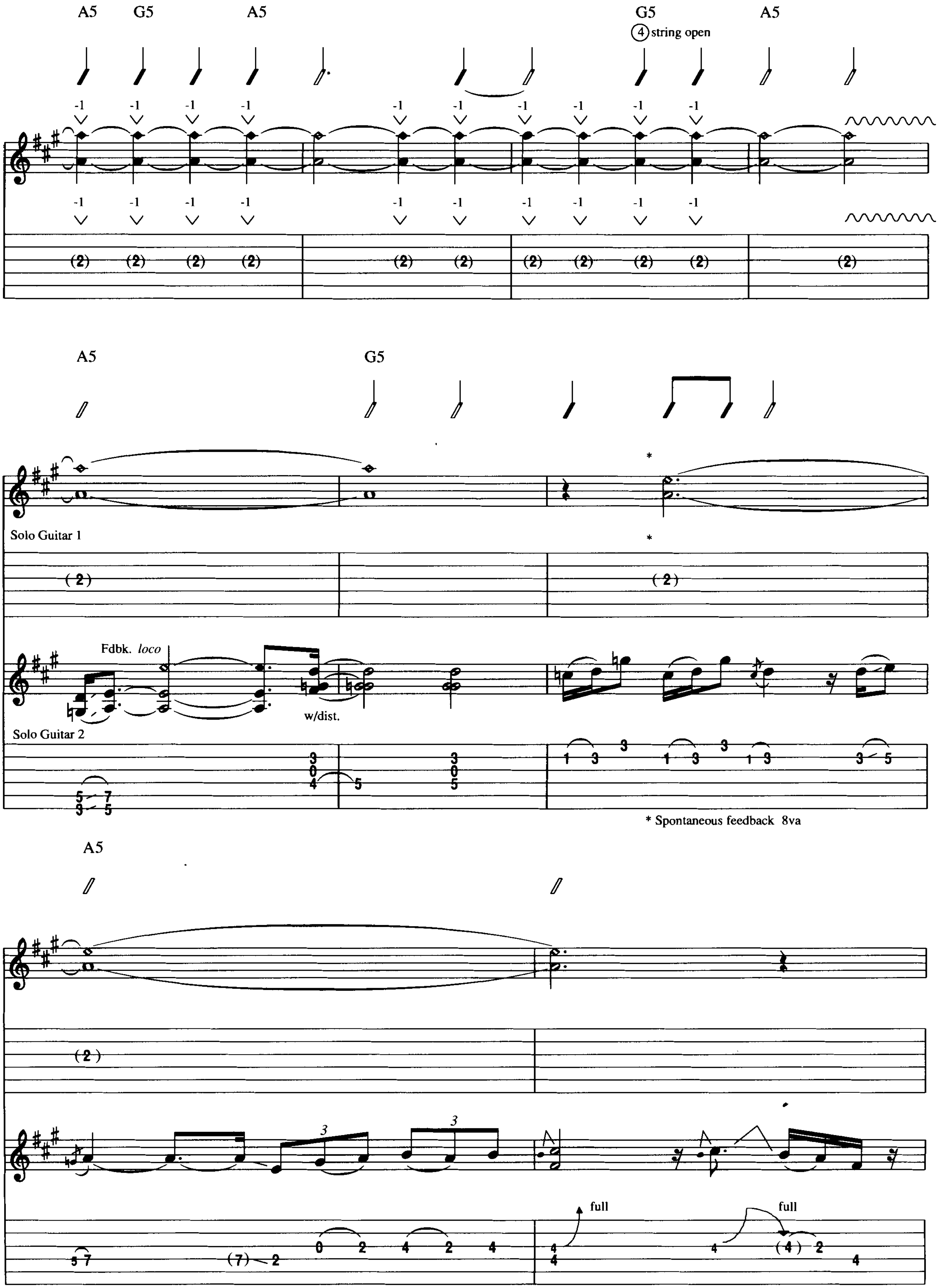

Coda
D
Dmaj9/F♯
A(add4)/E
Dmaj7(sus2)
A(add4)/E
A(add4)
A(add4)/B
you. I said, noth - ing can _ keep _ me _ from you. If you
Ah
Kybd. part arranged for Elec. Guitar
full
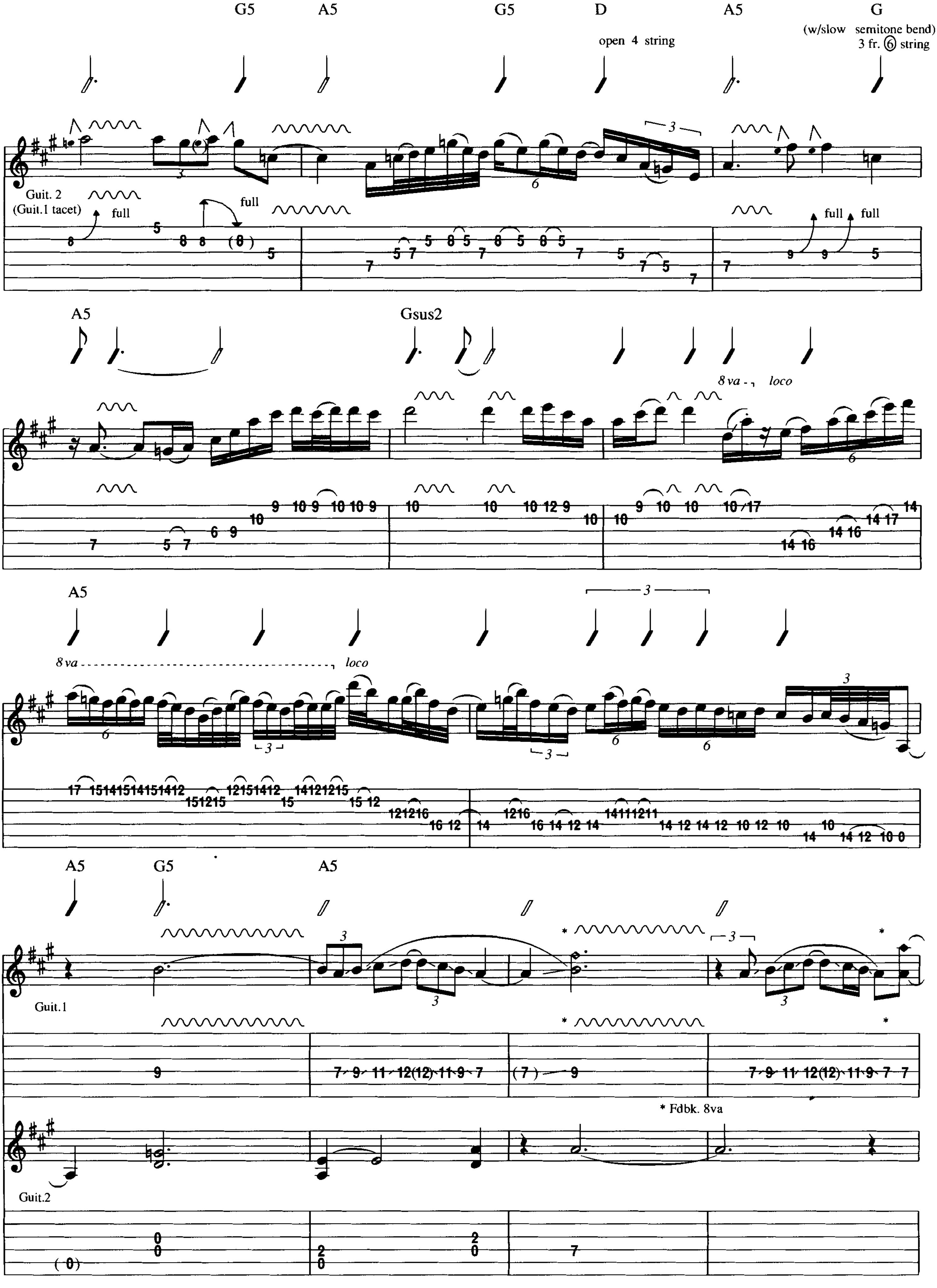

Dmaj9/F♯ A(add4)/E Dmaj7(sus2) A(add4)/E G5
could just _ give me one more try. 'Cause I'm
Guitar Solo
A(add4) A(add4)/B Dmaj9/F♯ A(add4)/E Dmaj7(sus2) A(add4)/E
down on _ my knees and I don't give a hang _ a – bout _ it. Noth – ing _ should keep me from _
Keyboard
G5
Play Fig. 1 (3 measures)
you. I'm gon – na get to you. _ Ooh _
w/dist.
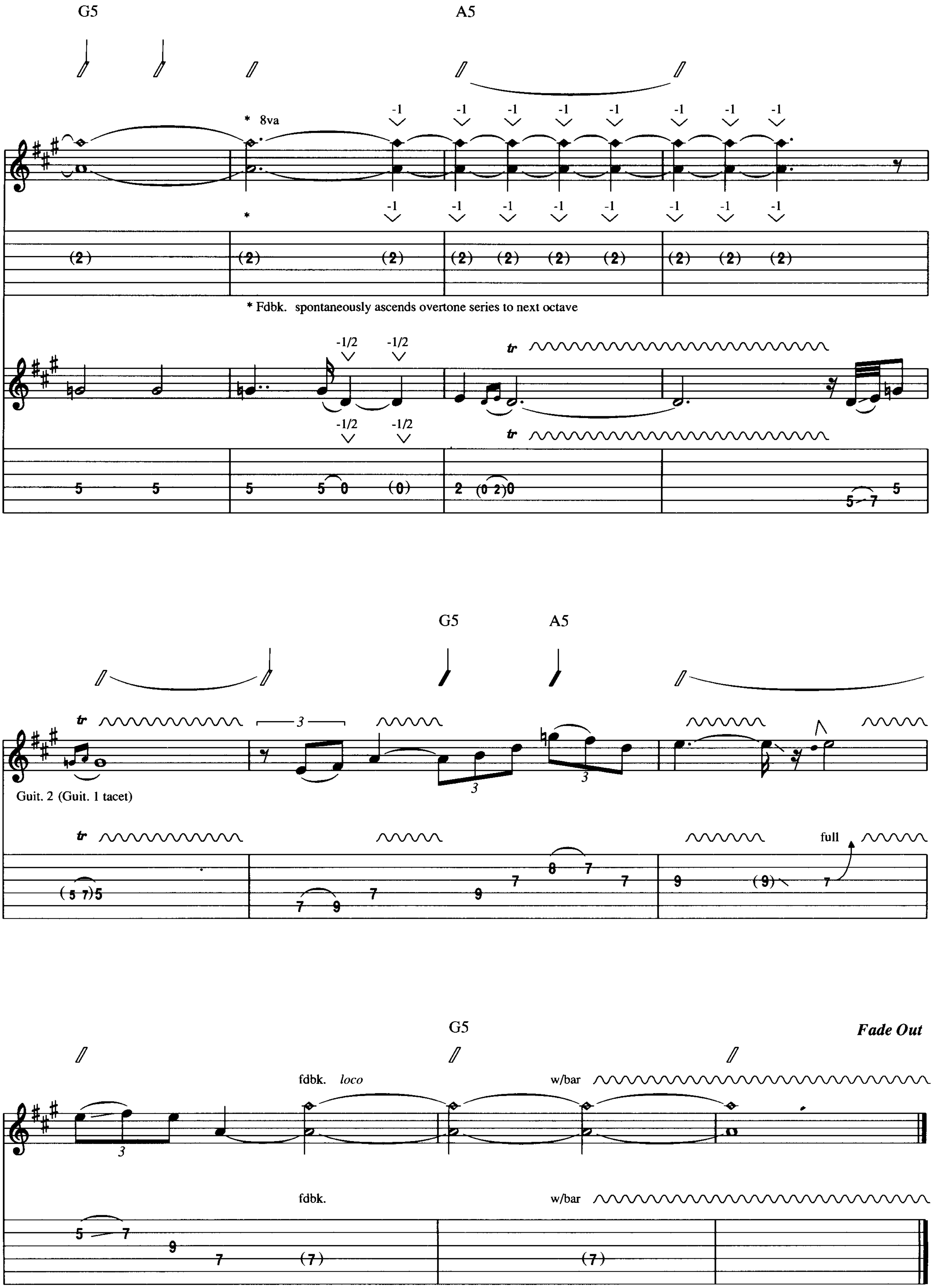

E Solo
A5
Yeah!
8va
1/2
G5
A5
Rhythm Guitar



* Spontaneous fdbk. 8va


A5 G5 A5 G5 A5
④ string open
A5 G5
Solo Guitar 1
Fdbk. loco
w/dist.
Solo Guitar 2
* Spontaneous feedback 8va
A5
full
full
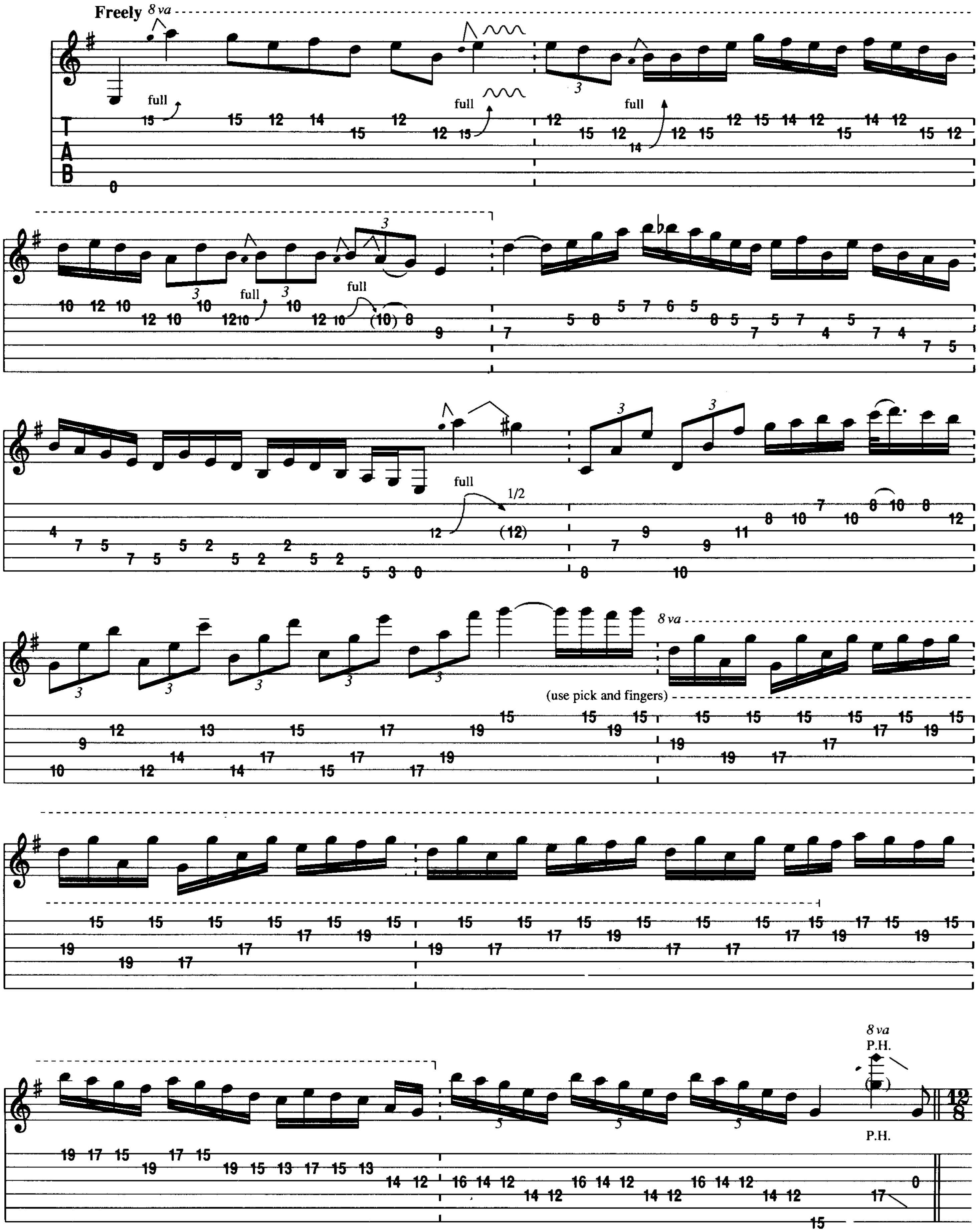

G5
A5
G5
D
A5
G
open 4 string
(w/slow semitone bend)
3 fr. 6 string
Guit. 2
(Guit.1 tacet)
full
A5
Gsus2
8va
loco
A5
8va
loco
A5
G5
A5
Guit.1
* Fdbk. 8va
Guit.2
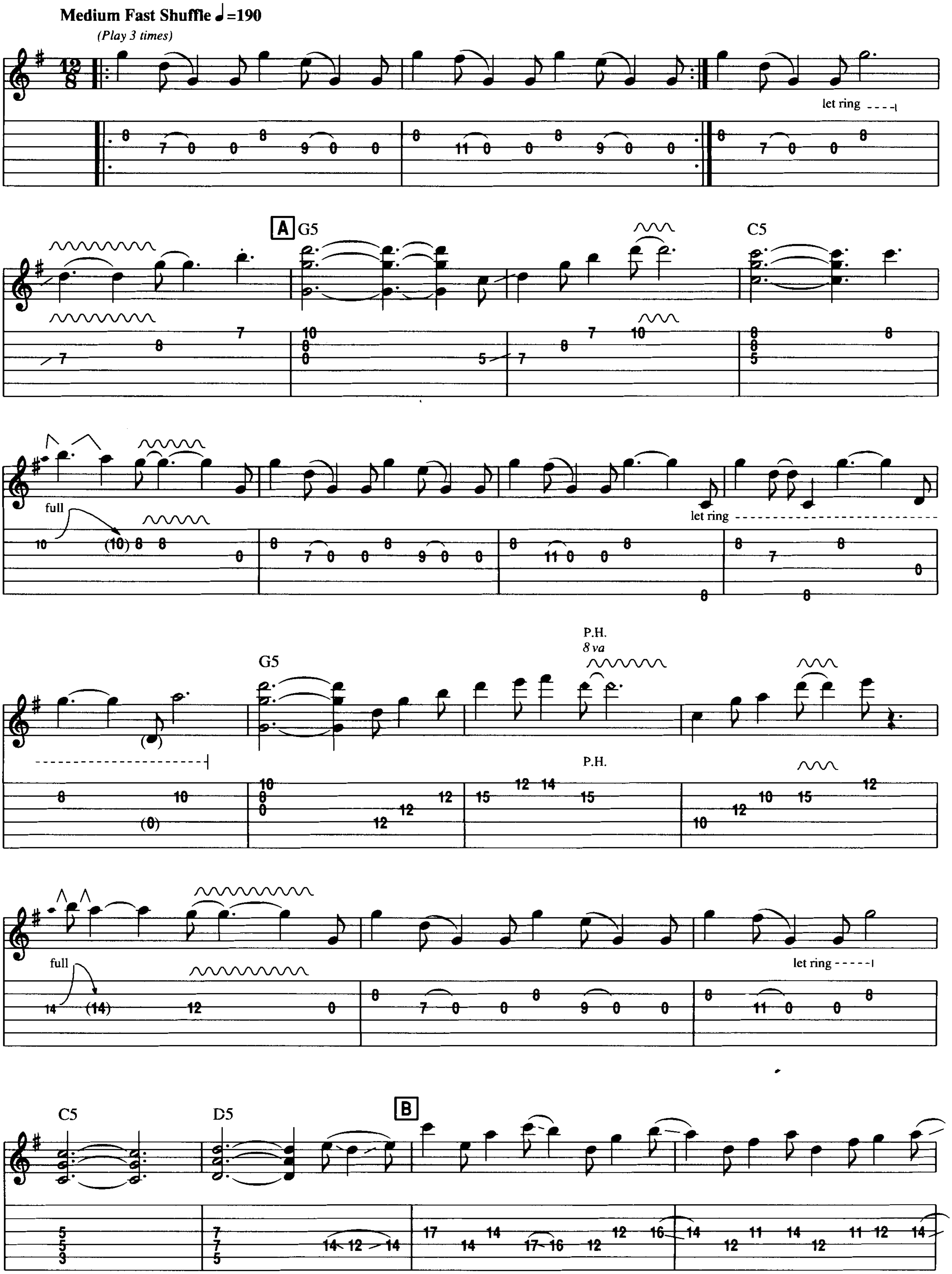

G5
A5
* 8va
-1
-1/2
tr
* Fdbk. spontaneously ascends overtone series to next octave
G5
A5
Guit. 2 (Guit. 1 tacet)
full
G5
Fade Out
fdbk. loco
w/bar
fdbk.
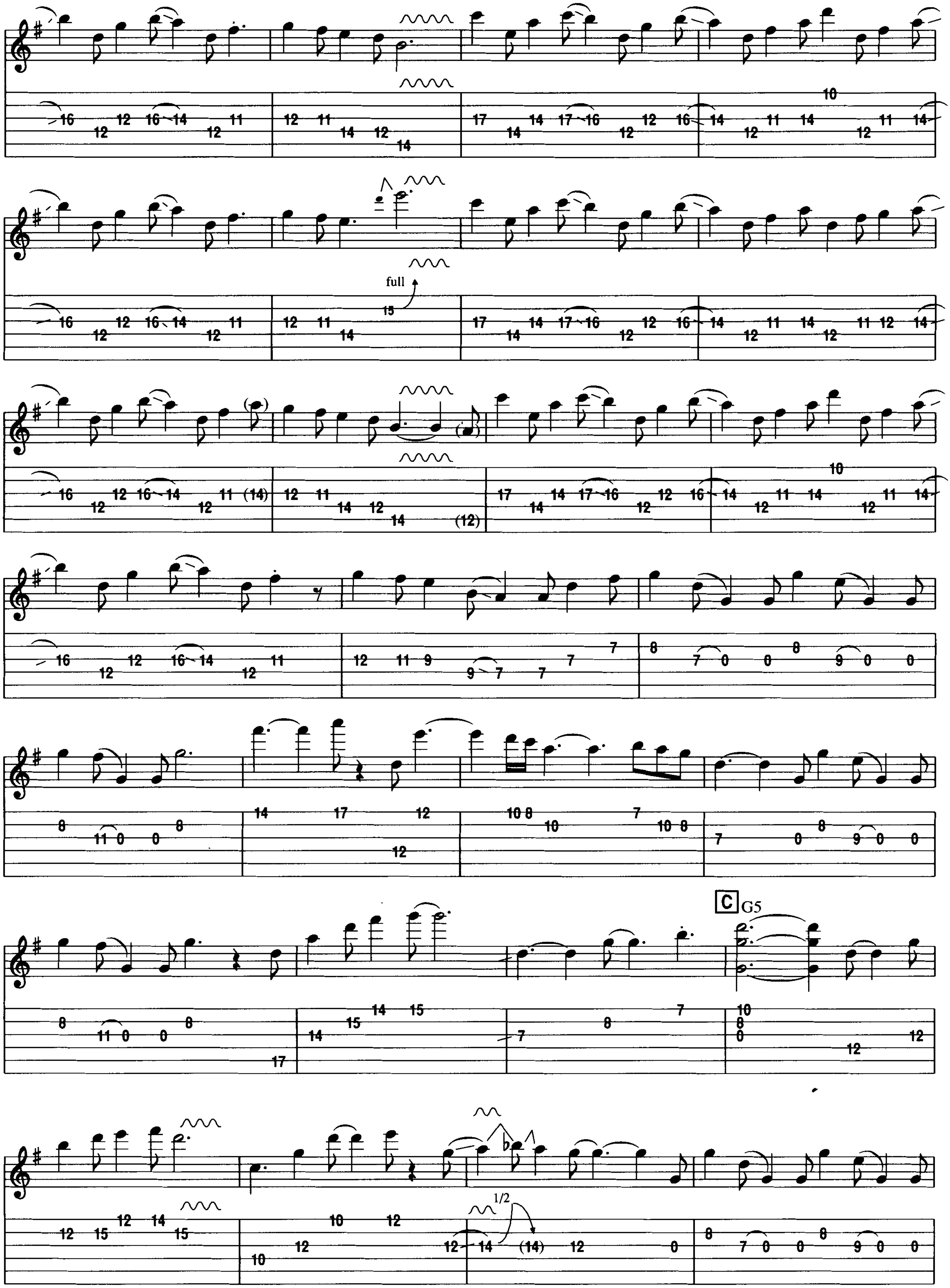
Cliffs Of Dover
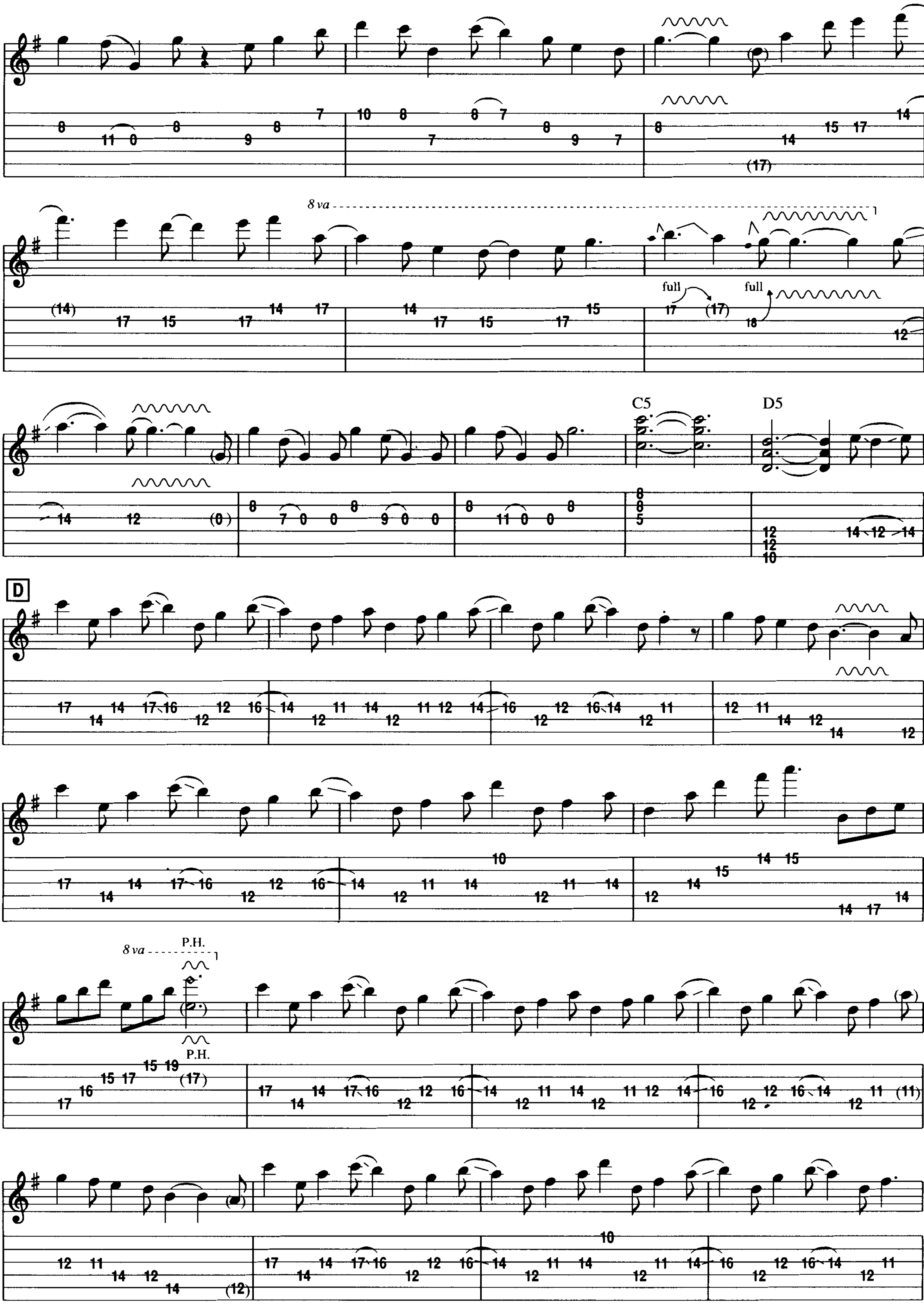
By Eric Johnson
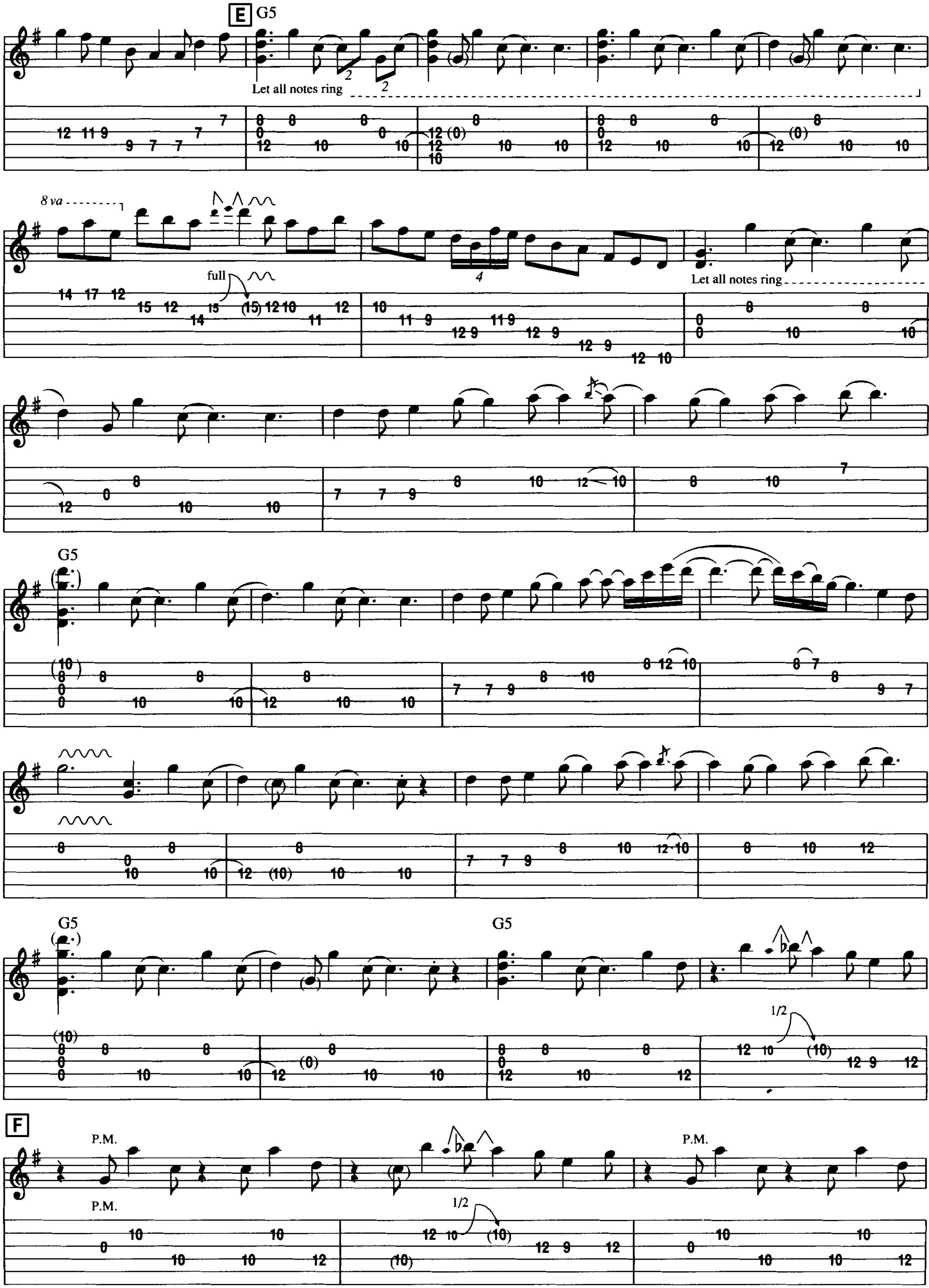
Introduction
Guitar Solo
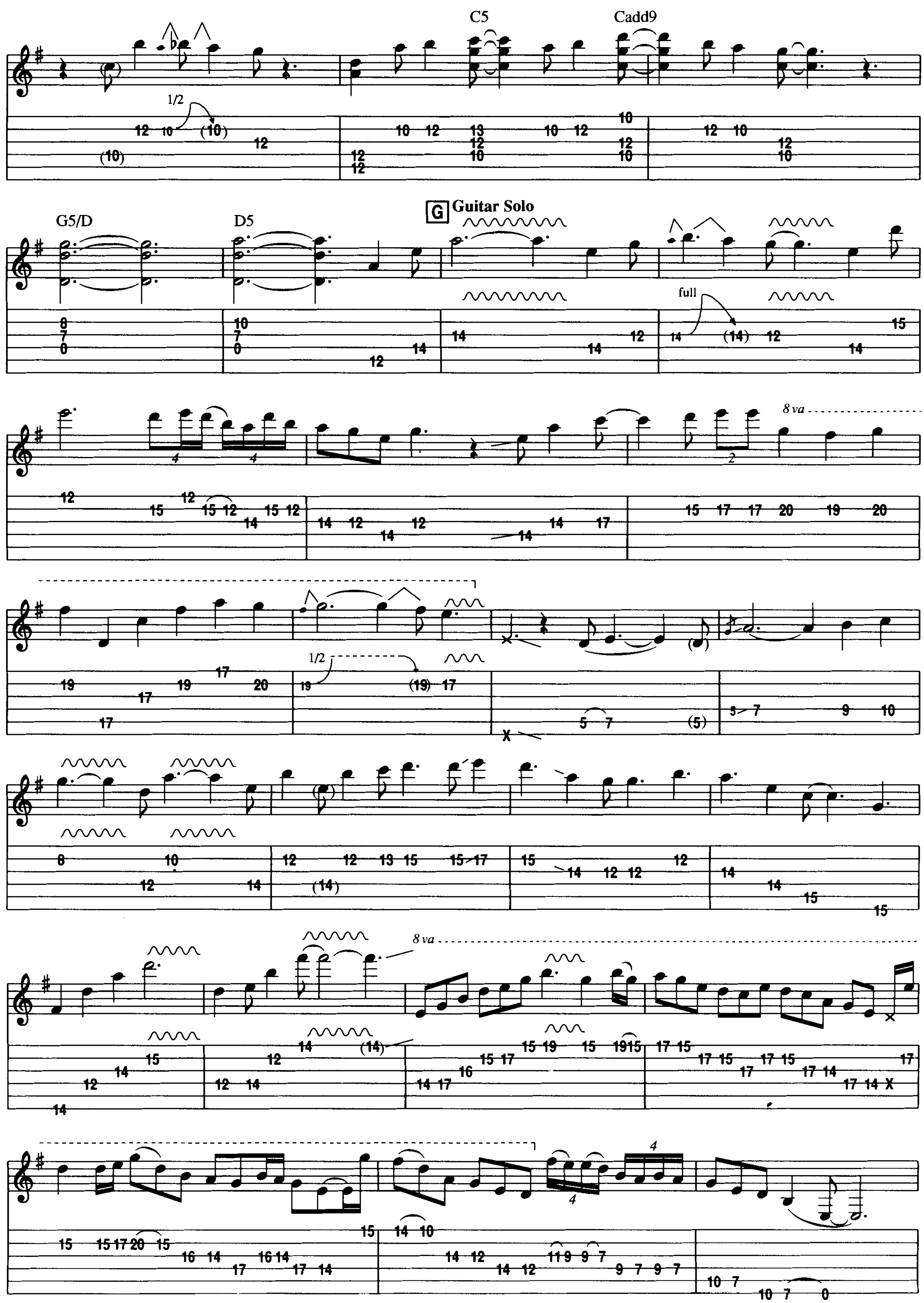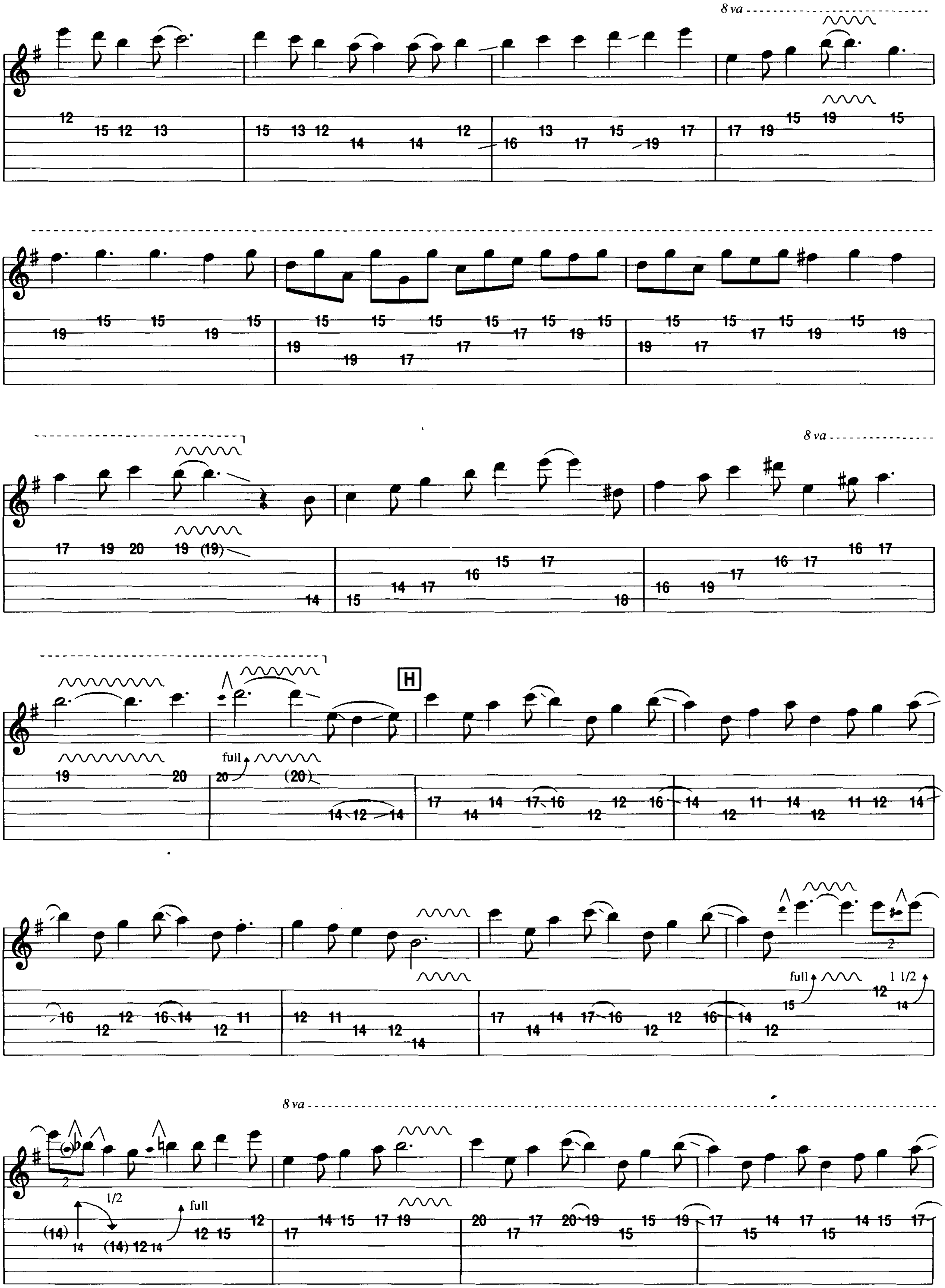



Medium Fast Shuffle ♩=190
(Play 3 times)
let ring
A
G5
C5
full
let ring
G5
P.H.
8va
P.H.
full
let ring
C5
D5
B


full
C
G5
1/2


8va
full
full
C5
D5
D
8va
P.H.
P.H.


E
G5
Let all notes ring
8va
full
Let all notes ring
G5
G5
G5
1/2
F
P.M.
P.M.
1/2
P.M.


C5
Cadd9
G5/D
D5
G Guitar Solo
8va
full
1/2


8va
H
full
1 1/2
1/2

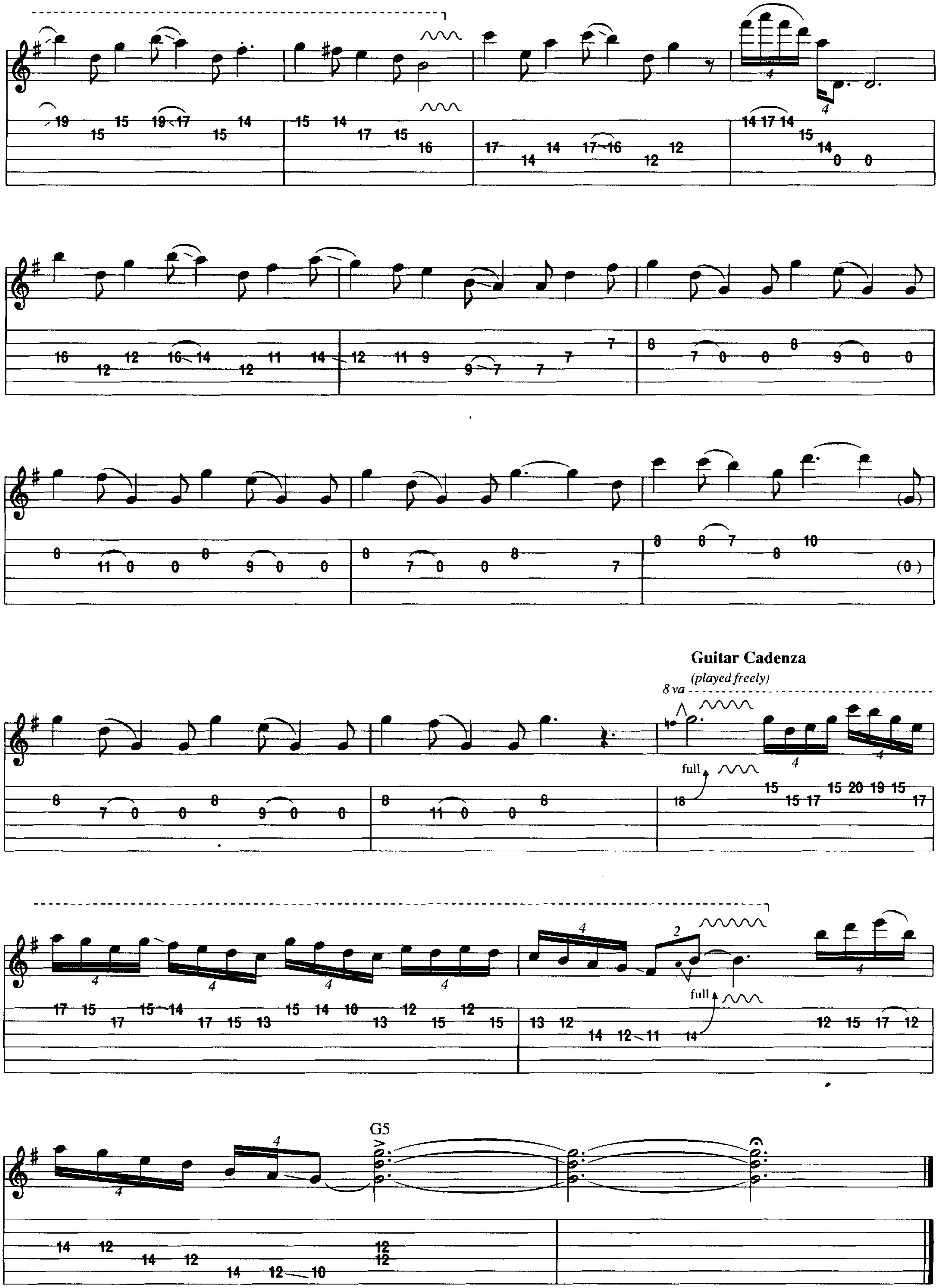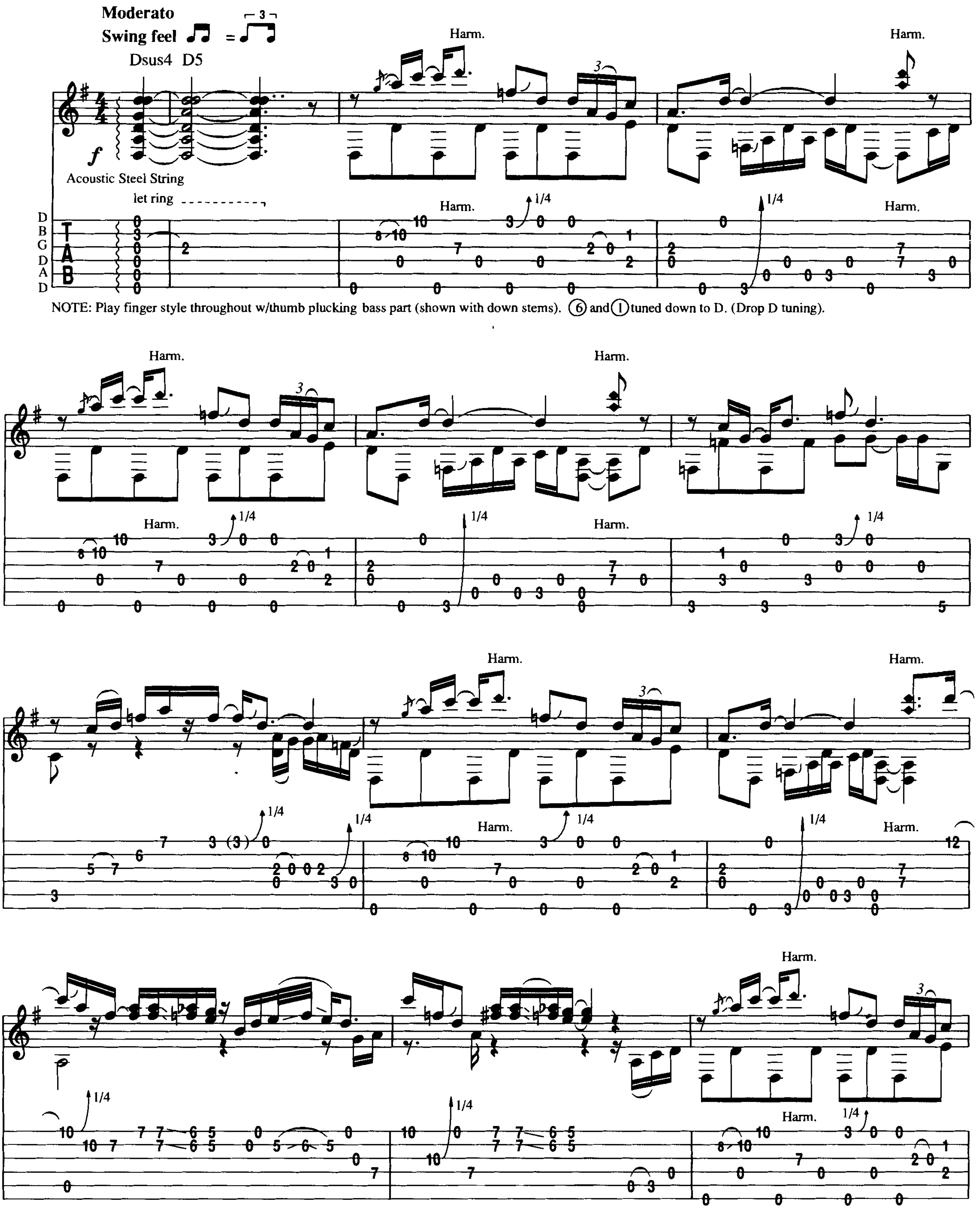

Guitar Cadenza
(played freely)
8va
full
G5
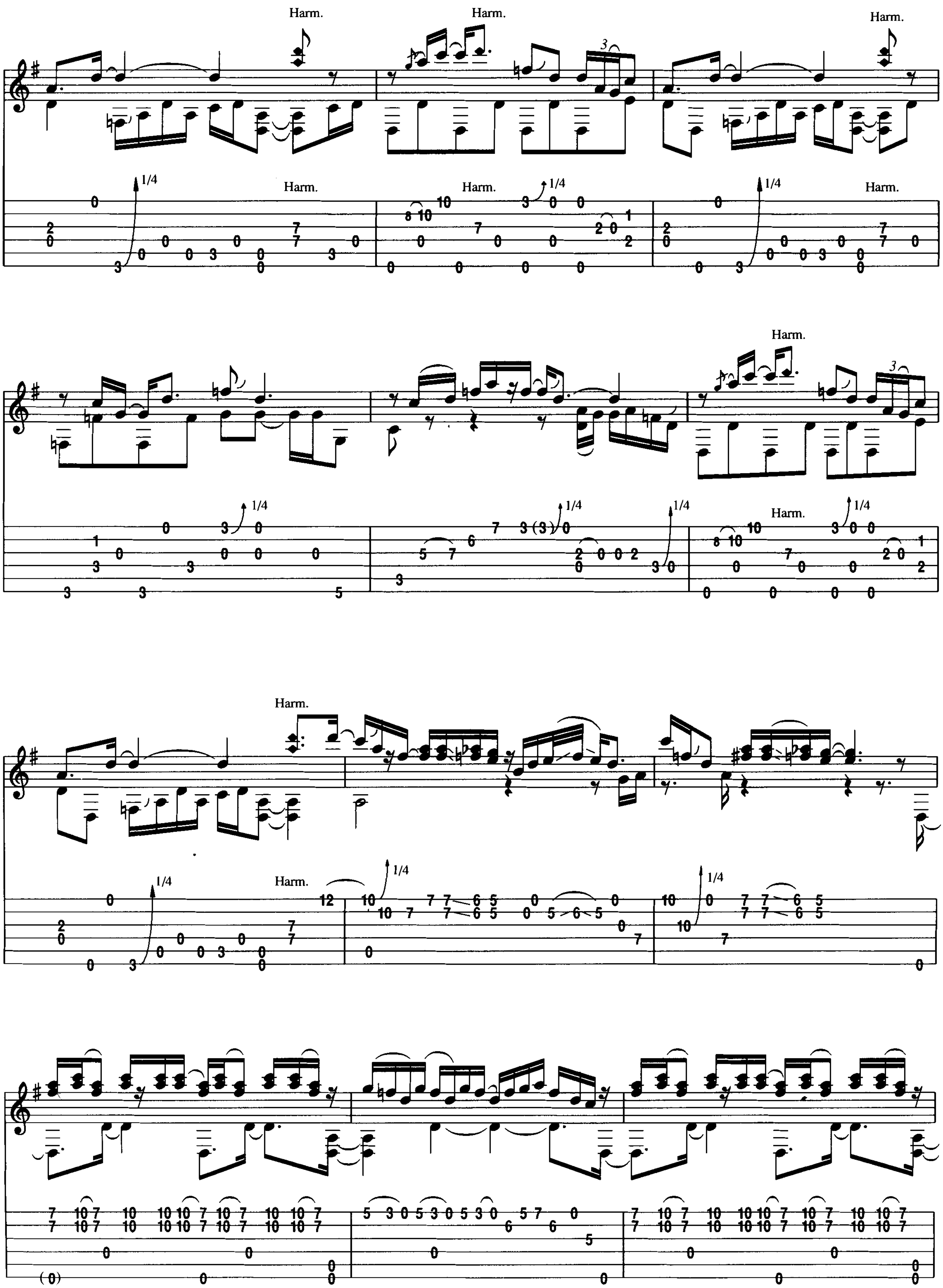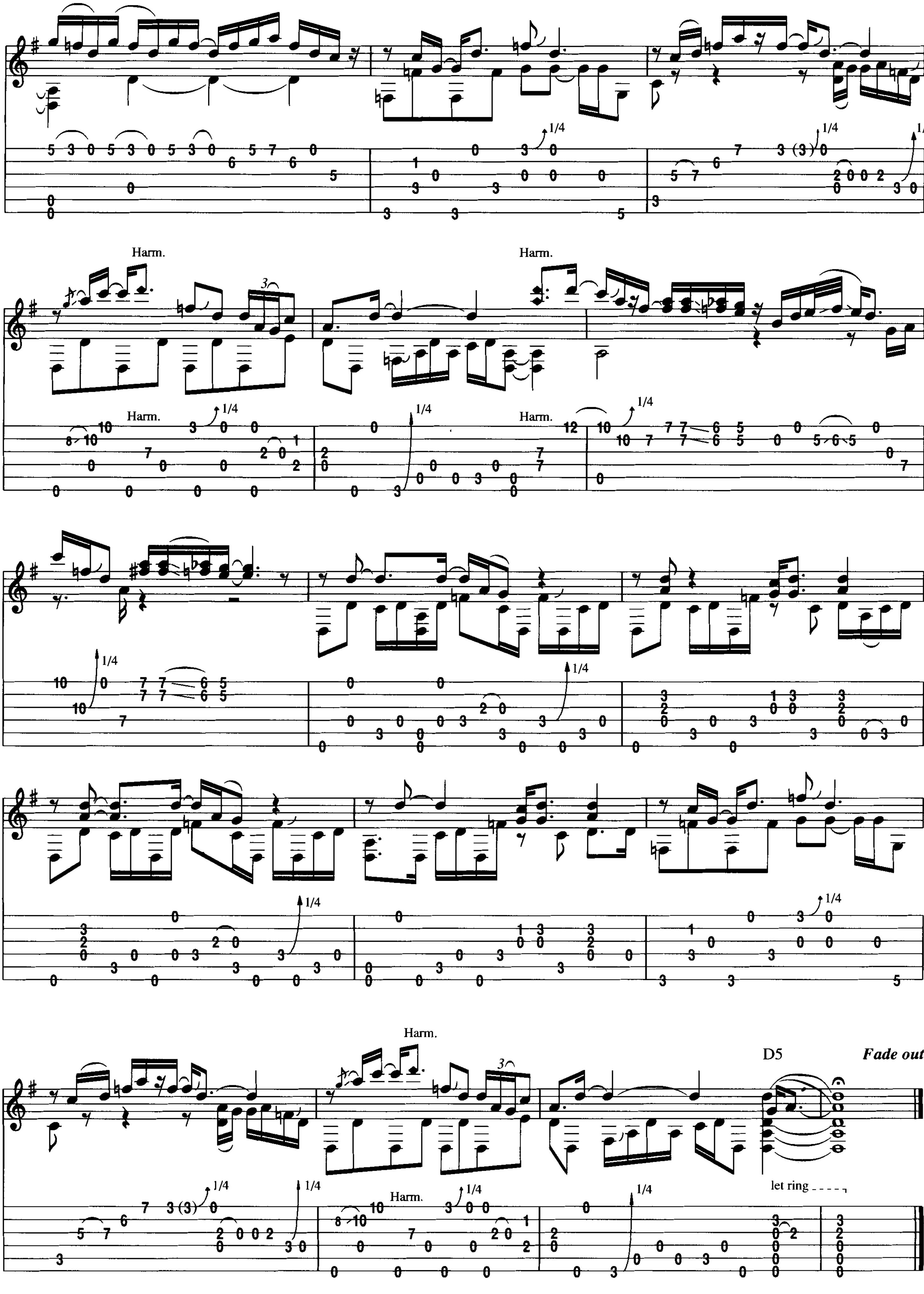


photo credit: Park Street

Song For George

By Eric Johnson
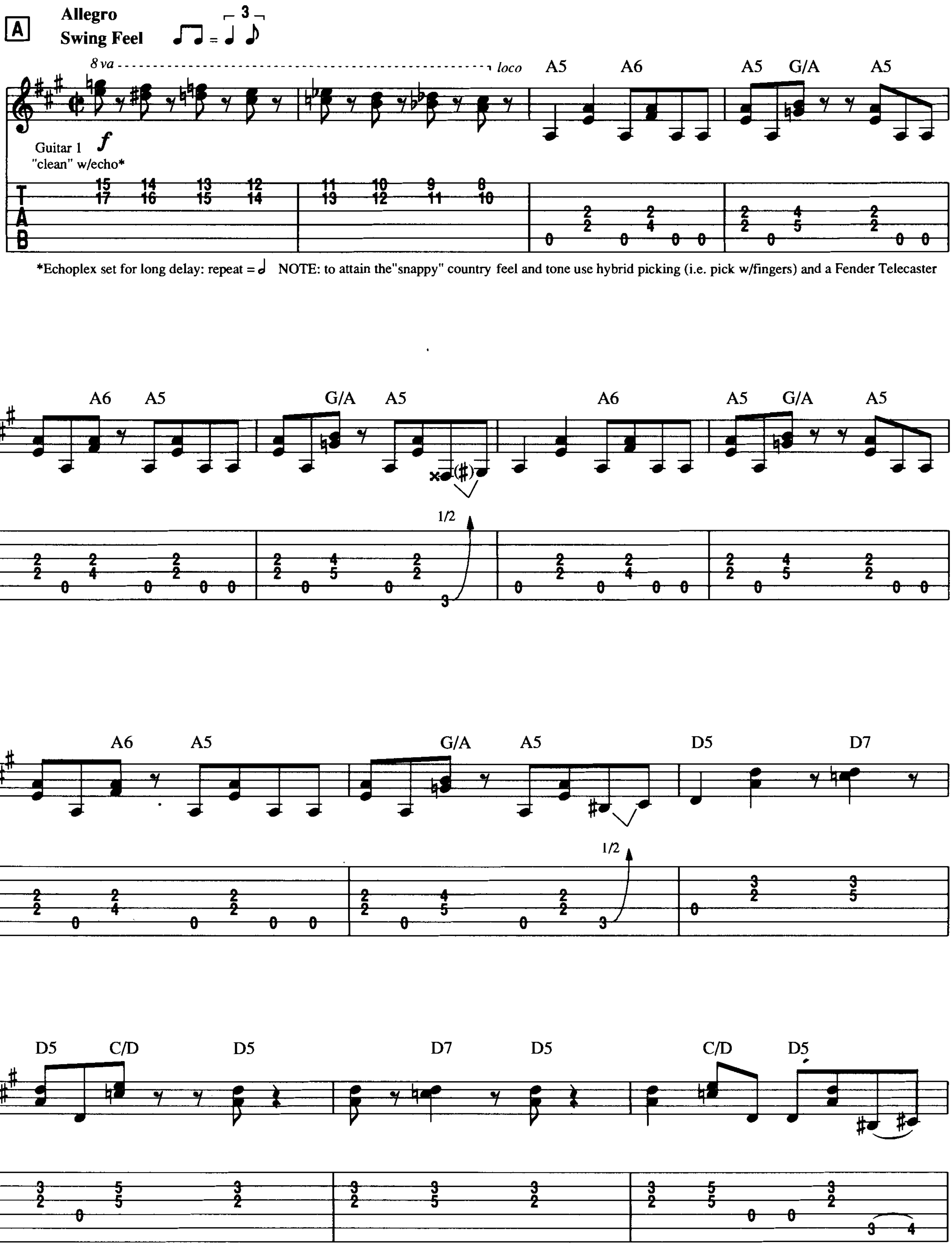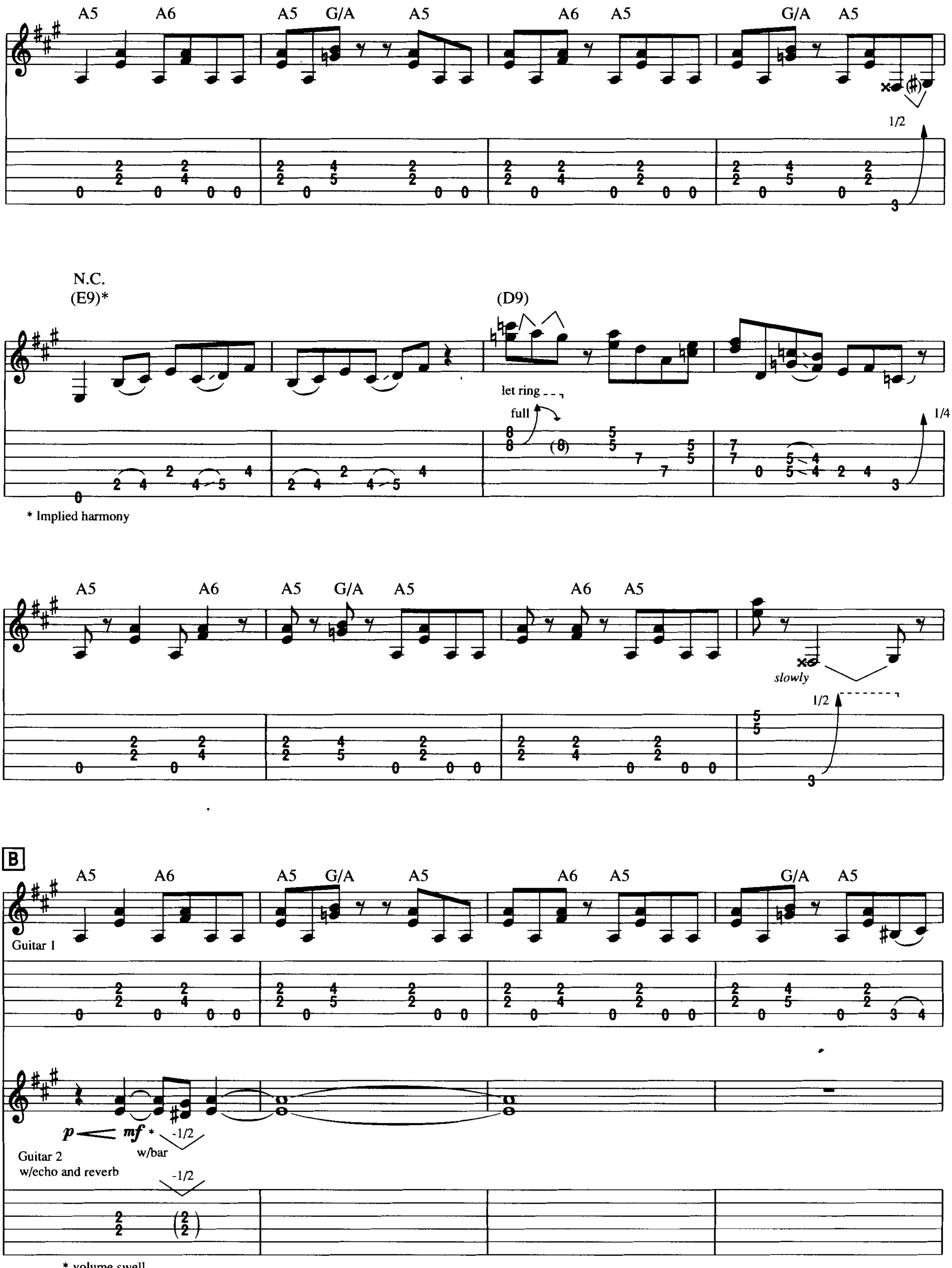



Harm.
Harm.
Harm.
1/4
Harm.
Harm.
1/4
1/4
Harm.
Harm.
1/4
1/4
1/4
Harm.
1/4
Harm.
1/4
Harm.
1/4
1/4


Harm.
1/4
D5
Fade out
let ring
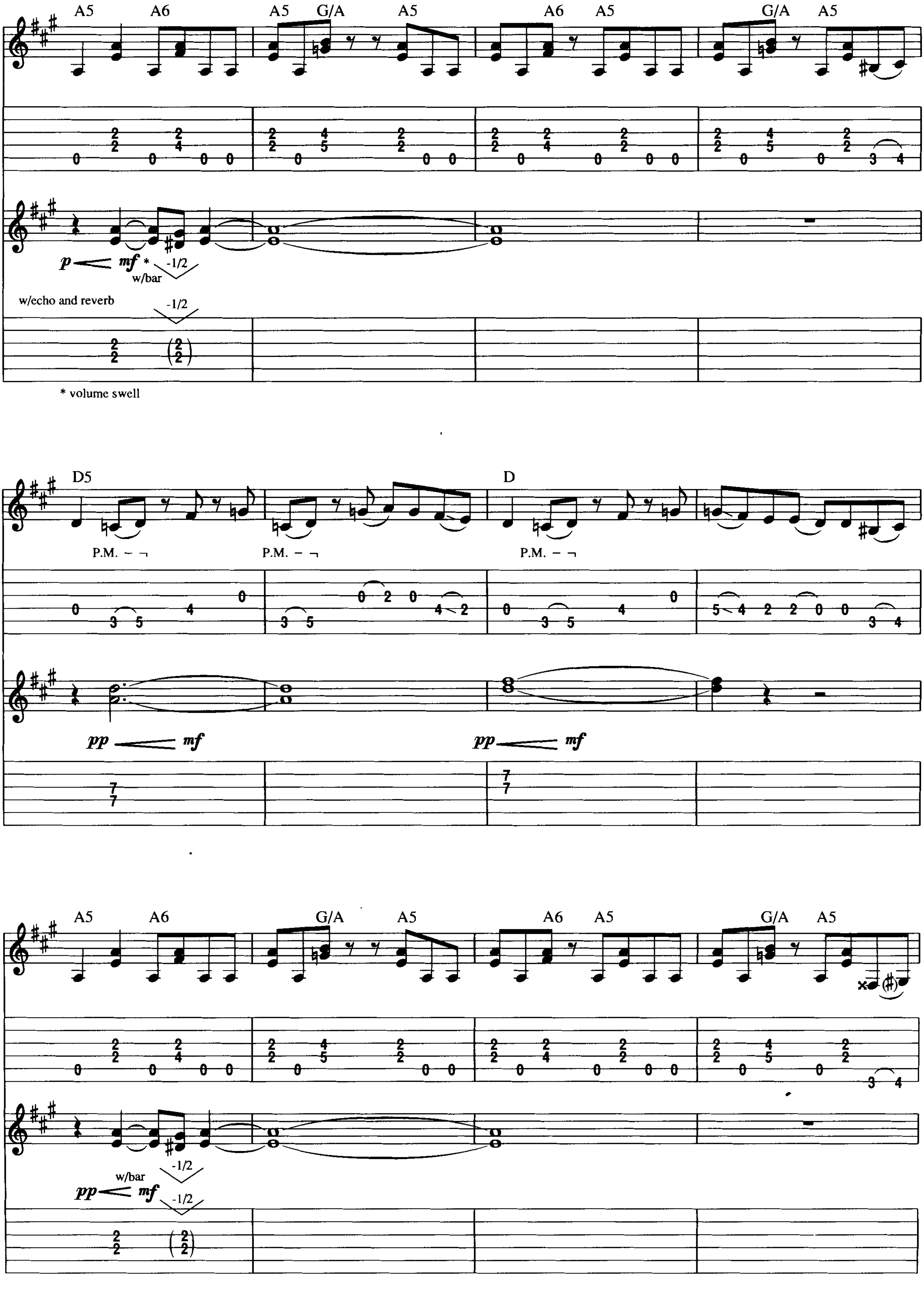
Steve's Boogie
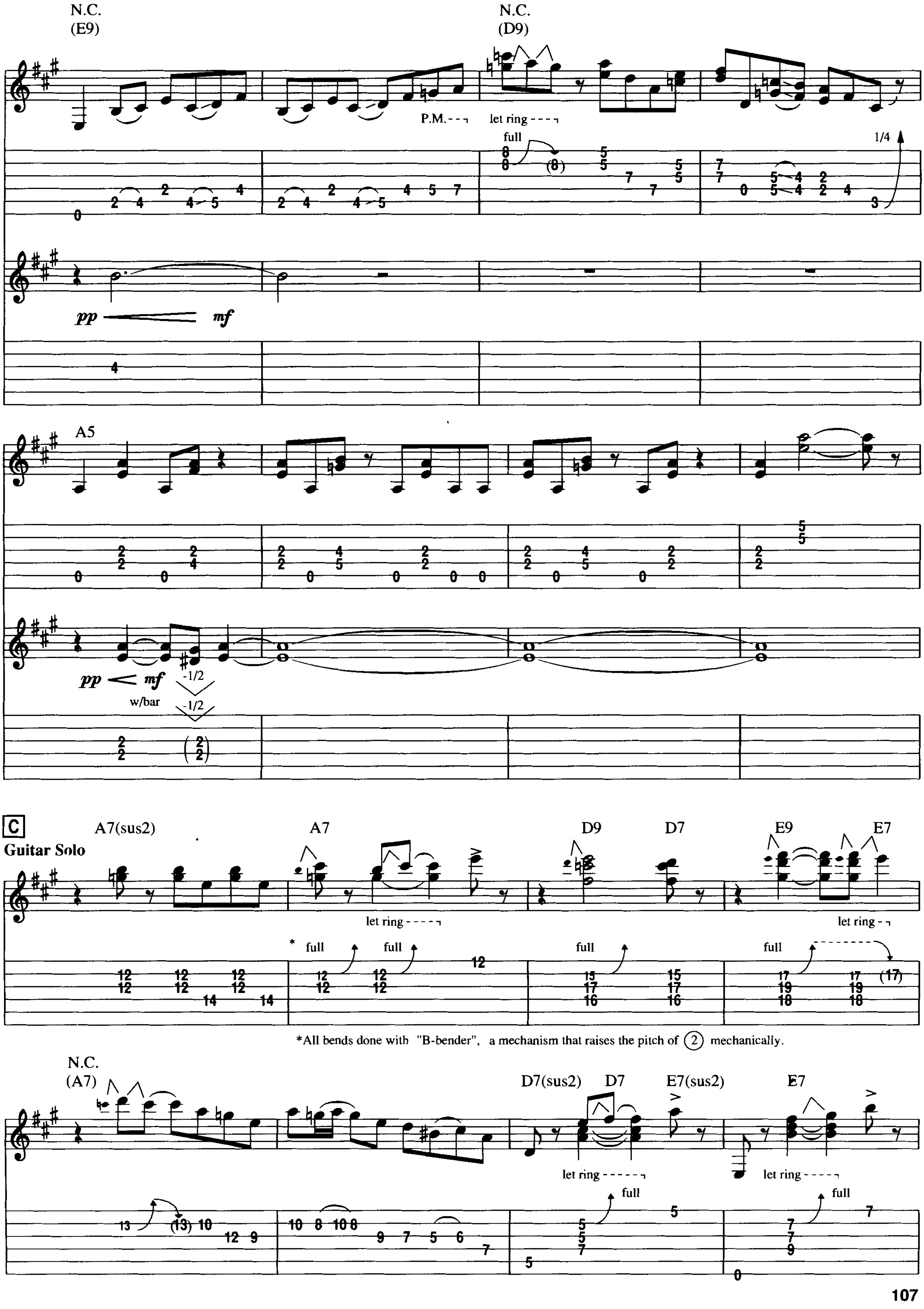
By Eric Johnson
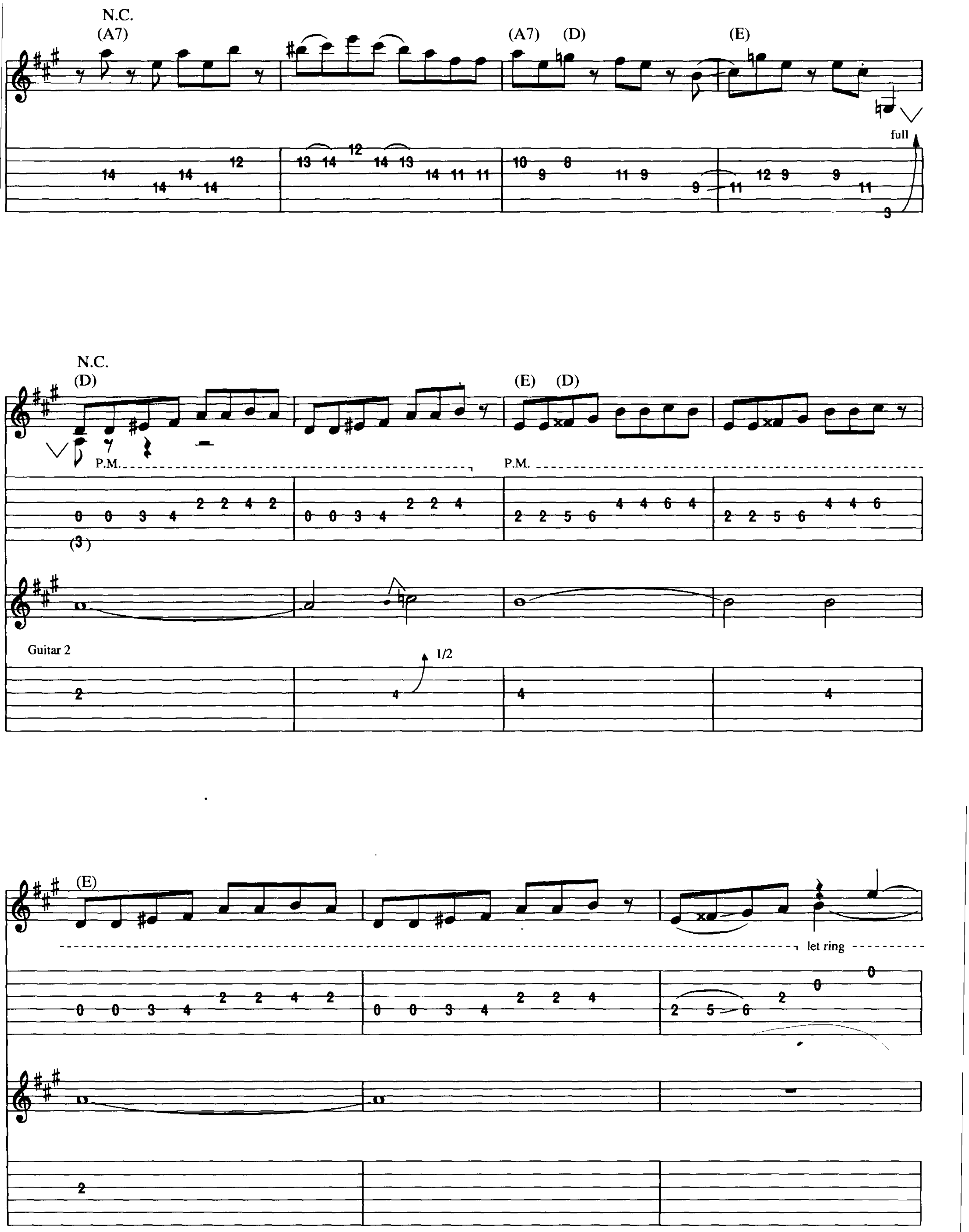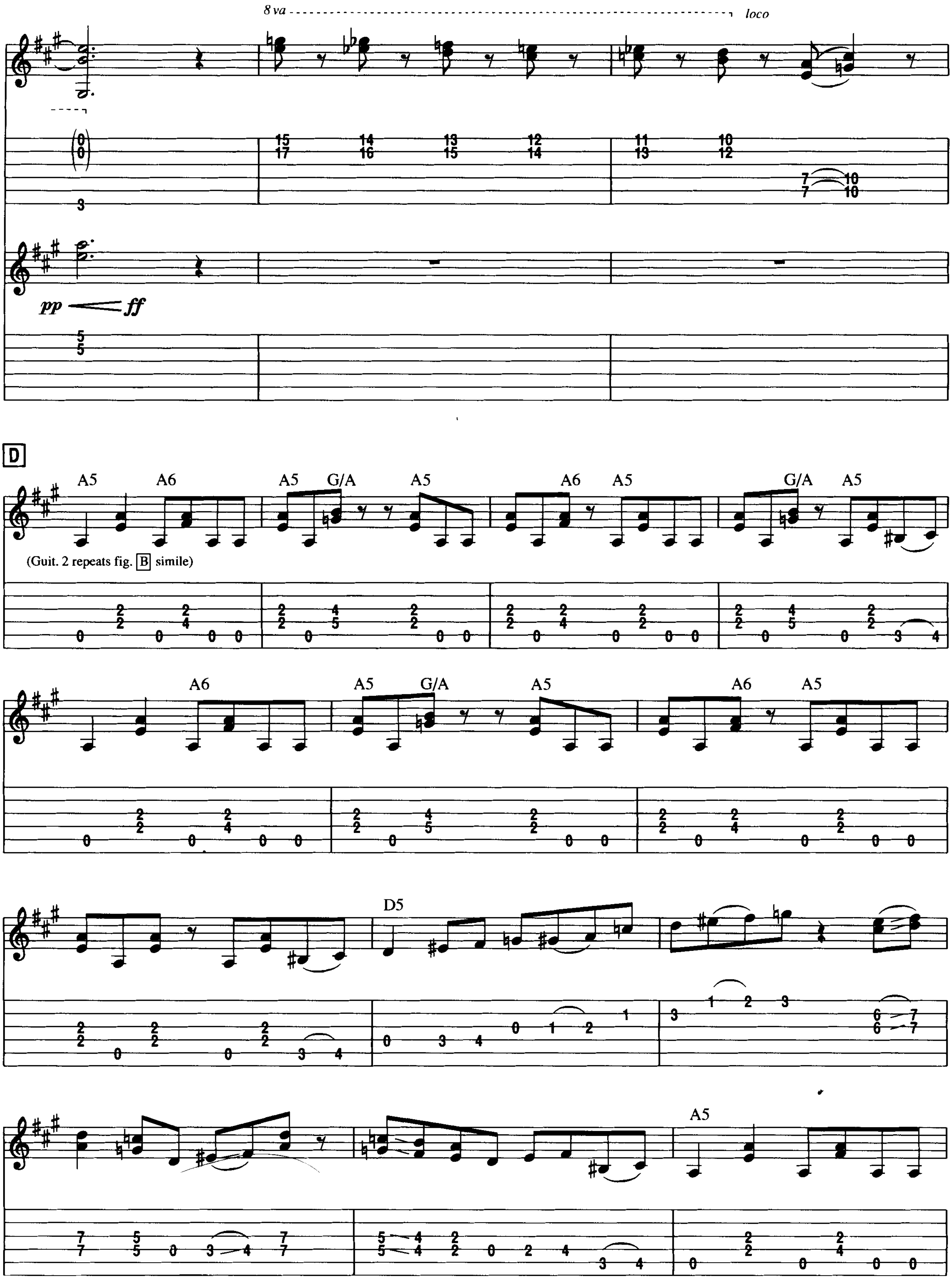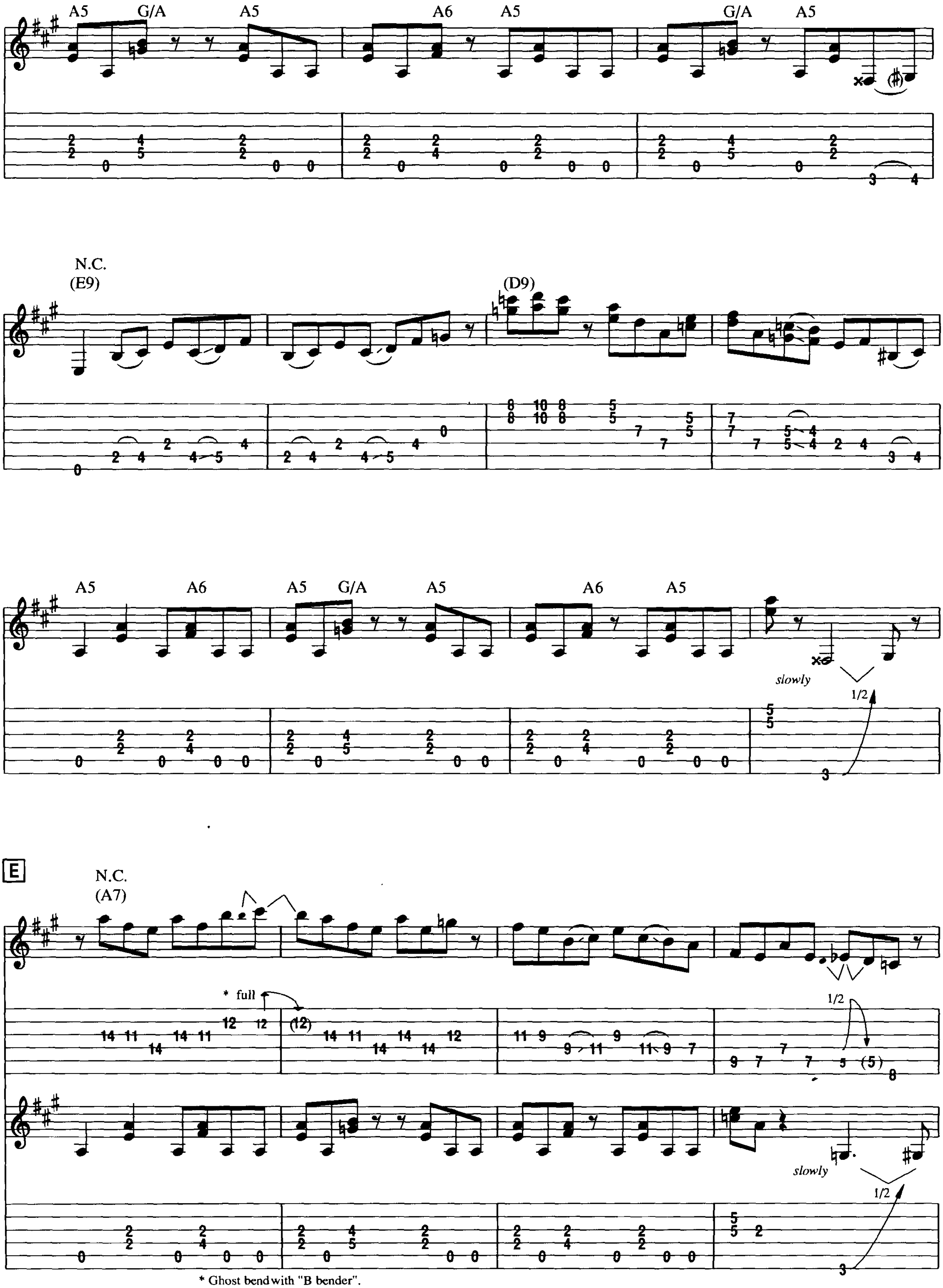




* volume swell


A5 A6 A5 G/A A5 A6 A5 G/A A5
p mf * w/bar -1/2
w/echo and reverb
-1/2
* volume swell
D5 D
P.M.
pp mf
pp mf
A5 A6 G/A A5 A6 A5 G/A A5
w/bar -1/2
pp mf -1/2
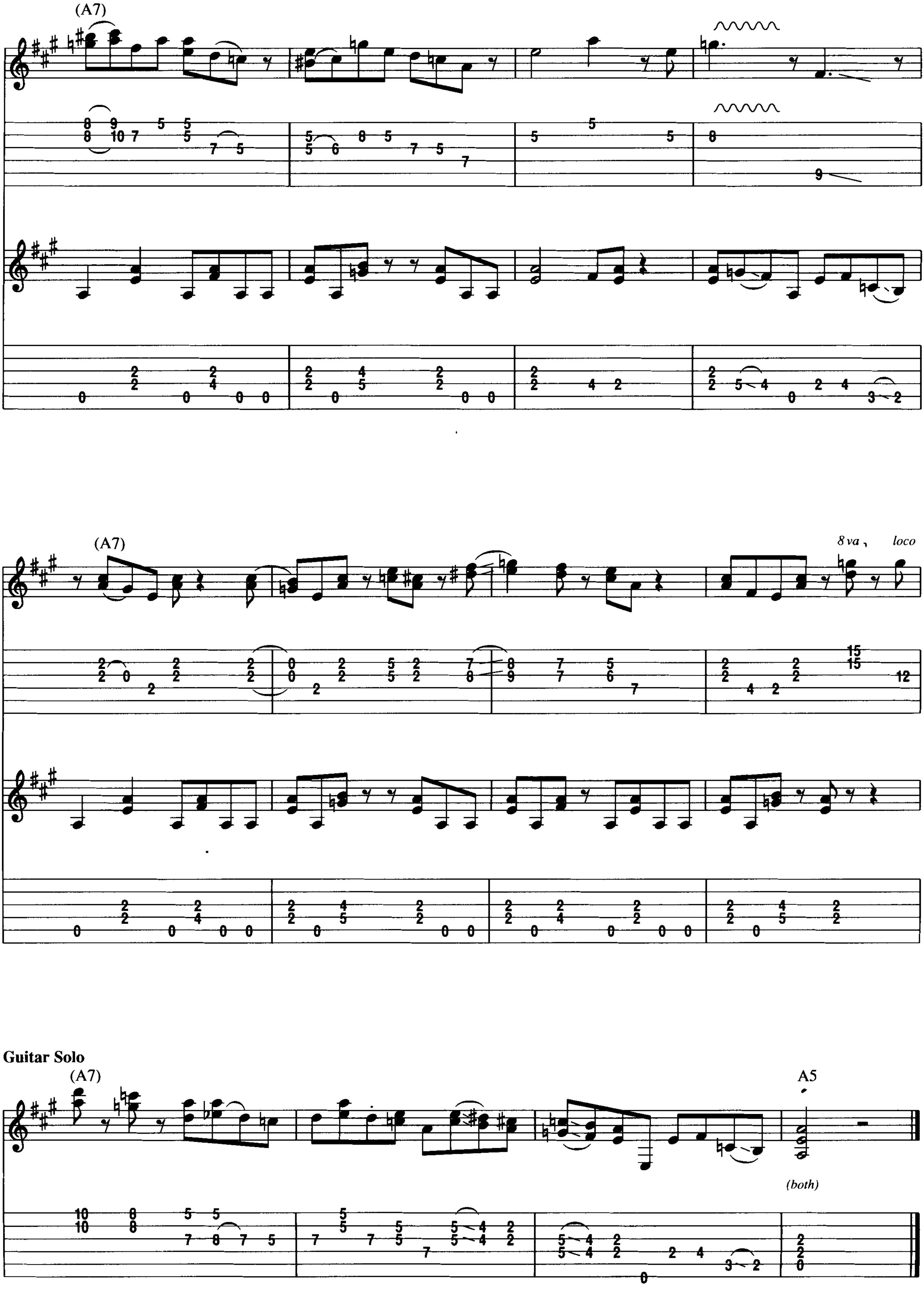

N.C.
(E9)
N.C.
(D9)
P.M.
let ring
full
1/4
pp
mf
A5
pp
mf
w/bar
-1/2
C
Guitar Solo
A7(sus2)
A7
D9
D7
E9
E7
let ring
full
*All bends done with "B-bender", a mechanism that raises the pitch of (2) mechanically.
N.C.
(A7)
D7(sus2)
D7
E7(sus2)
E7


N.C.
(A7)
(A7) (D)
(E)
full
N.C.
(D)
(E) (D)
P.M.
P.M.
Guitar 2
1/2
(E)
let ring


8va
loco
pp
ff
D
A5
A6
G/A
(Guit. 2 repeats fig. B simile)
D5



* Ghost bend with "B bender".


(A7)
(A7)
8va
loco
Guitar Solo
(A7)
A5
(both)